

Founded in 1898 by JOHN C. FREUND

STADIUM CONCERTS INCREASE SCOPE OF SEASON

Series of Ten Weeks Duration Planned — Freccia, Leinsdorf, Reiner, Smallens, Weissmann and Hoogstraten to Lead

Philharmonic to Play

Spalding Will Be Soloist at Opening Under Damrosch—Pons to Sing with Kostelanetz Conducting — Hugh Ross to Lead Schola Cantorum

FOR its twenty-second season Stadium Concerts has planned the most elaborate program of its existence, increasing its season, which will open on June 14, from eight to ten weeks in anticipation of the large audiences which will be drawn by the New York World's Fair.

Six conductors, each of whom will conduct a week or more, have been chosen, and include Massimo Freccia, Erich Leinsdorf, Fritz Reiner, Alexander Smallens, Frieder Weissmann and Willem van Hoogstraten. Three conductors for special events will be Walter Damrosch, Andre Kostelanetz and Hugh Ross. The orchestra will again be the New York Philharmonic-Symphony. Mrs. Charles S. Guggenheimer is chairman of the Stadium Concerts Committee.

Mr. Damrosch will conduct the opening concert of the season with Albert Spalding, violinist, as soloist; Mr. Kostelanetz will lead on July 10, when Lily Pons will be soloist, and Hugh Ross will conduct the Schola Cantorum of New York in a choral work which has not yet been decided upon.

Two to Make Stadium Debuts

Mr. Leinsdorf and Mr. Weissmann will make their debuts as Stadium conductors. Mr. Leinsdorf's appearance will be his first in America as a symphony conductor, although he has won recognition during the past two seasons as a conductor at the Metropolitan Opera House and last Autumn in San Francisco, when he conducted a performance of 'Pelléas et Mélisande' with the San Francisco Opera Company.

Mr. Weissmann will make his New York debut when he appears at the Stadium. During the 1937-'38 season he appeared as guest conductor with the Cincinnati Symphony. He was born in Southern Germany and received a Ph.D. at Munich University, where he studied both law and music. From 1920 to 1925 he was conductor at the State Opera in Berlin, and later became first conductor at the Münster and Königsberg operas. From 1928 to 1931 he was conductor of the Dresden Philharmonic and guest conductor of orchestras in Frankfurt, Stuttgart and Hamburg. In 1931 the Berlin Symphony engaged him as official conductor and when that orchestra merged with the Berlin Phil-

Conductors for the New York Stadium



Massimo Freccia



Frieder Weissmann



Erich Leinsdorf



Alexander Smallens



Willem van Hoogstraten



Fritz Reiner



Walter Damrosch



Hugh Ross



Andre Kostelanetz

harmonic he was engaged as guest until May, 1933. Since then he has conducted each season in Holland. In January, 1934, he went for the first time to Buenos Aires to conduct opera at the Teatro Colon and also symphonic concerts, and he was re-engaged to appear in South America each season through 1937.

Mr. Freccia, Florentine conductor, made his American debut at the Stadium last summer, and with such success that his engagement was extended. During the past winter he conducted a series of concerts with the Orquesta Filarmonica of Havana. He will assume the baton of the Stadium concerts the second night of the season, conducting for a fortnight. Mr. Freccia has taken out his first papers for American citizenship and lives in New York.

Mr. Reiner is permanent conductor of the Pittsburgh Symphony. His last

appearances at the Stadium were in 1937 when concert performances of the Wagner 'Ring' cycle were given under his baton. He will conduct the final fortnight of the Stadium season.

Mr. Smallens will conduct opera and ballet performances as well as symphonic programs. Two pairs of ballet evenings and at least two operas, will be given during the series.

Mr. van Hoogstraten has been a conductor at the Stadium since 1923, and his name is synonymous with the Stadium Concerts.

A guarantee fund of \$100,000 is necessary to carry the season, of which \$40,000 has already been subscribed; for the remaining \$60,000 Mrs. Guggenheimer is making her annual appeal to public-spirited citizens for financial support. Because of the low admission prices, which will remain the same this summer, a deficit is inevitable.

'DIE WALKÜRE' GIVEN BY ST. LOUIS GRAND OPERA COMPANY

Work Is First of Three Scheduled for Brief Spring Series Under Guaranteed Plan—Fall Season to Follow

Halasz Conducts

Cast Includes Lawrence, Glatz, Jessner, Melchior, Ernester, and Destal in American Debut —Production Staged by Lert—Symphony Men Play

ST. LOUIS, April 18.

A MAGNIFICENT performance of Wagner's 'Die Walküre', the first grand opera to be given under the guaranteed plan of the St. Louis Grand Opera Company, wrought an audience of 3,500 at the Municipal Opera House to a high pitch of enthusiasm on the evening of April 17. The work inaugurated a Spring season of three performances to be followed by the first of a series of short annual seasons in the Fall.

The superbly balanced cast included Lauritz Melchior as Siegmund, Marjorie Lawrence as Brünnhilde, Irene Jessner as Sieglinde, Hertha Glatz as Fricka, Dezso Ernester as Hunding, and the Russian baritone, Fred Destal, in his American debut, as Wotan, a part which he has sung many times in Europe and South America. The performance was most capably conducted by Laszlo Halasz.

Excellent Co-ordination Achieved

It is needless to comment on the fine individual performances of the members of the cast, but the complete co-ordination of the singers and orchestra under Mr. Halasz's baton should be emphasized. The roles of the Valkyries were sung by Florence Kirk, Leone Foley, Janice Deutsch, Alice Meyer, Helen Wright, Nancy Hitch Fordyce, Florence Trumerhoff and Dolores Klute, all of St. Louis.

The production was staged by Dr. Ernest Lert, who supervised the entire making of the scenery in local studios. The orchestra men were all chosen from the ranks of the St. Louis Symphony.

'Otello' by Verdi, will be given on April 24 with a cast headed by Giovanni Martinelli.

HERBERT W. COST

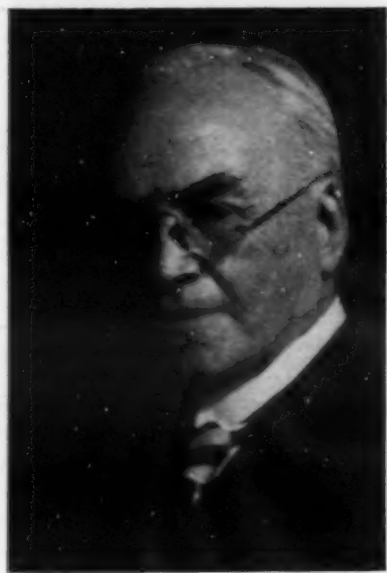
Travel Agencies to Accept Reservations for Musical Events at World's Fair

The New York World's Fair has announced that arrangements have been concluded with Thomas Cook & Son and the American Express Company, whereby reservations will be accepted at all of their offices throughout the world for tickets for the various musical events scheduled.

KELLEY IS HONORED AT BIRTHDAY LUNCHEON

Erb Is Host to Musicians at Celebration
—Damrosch Speaks and Musical
Arts Chorus Sings

Edgar Stillman Kelley, American composer, was the guest of honor at a luncheon celebrating his eighty-second birthday given by John Warren Erb, di-



Karl von Romerheim

Edgar Stillman Kelley

rector of instrumental music at New York University, at the Great Northern Hotel on April 15. Walter Damrosch was the principal speaker, and three hundred musicians, composers and music lovers attended. The Musical Arts Chorus of 120 voices, conducted by Dr. Erb, sang Mr. Kelley's 'The Sacred Choruses'.

The chorus sang this work over the radio earlier in the day. Among the composers present were Wallingford Riegger, Clifford Page and Harold Morris. Dr. Kelley's wife was also a guest at the luncheon and aided him in cutting the cake.

PHILHARMONIC TO GIVE NEW CANTATA IN 1940

Plans Premiere of 'Moby Dick', by
Bernard Herrmann, American Com-
poser, for Next Spring

The New York Philharmonic-Symphony will give the world premiere on April 11, 1940, of a dramatic cantata 'Moby Dick', based on Herman Melville's novel, by Bernard Herrmann, native New Yorker and a staff conductor of the Columbia Broadcasting Symphony, under the baton of John Barbirolli. The work will also be played at two more concerts, on April 12 and over a nationwide network on April 14.

The work is scored for male chorus, soloists and symphony orchestra and the text has been arranged and selected by W. Clark Harrington. It requires about forty minutes for performance. The roles are assigned as follows, Ahab, baritone; Ishmael, tenor; Starbuck, tenor; Pip, the cabin boy, boy soprano; a bass soloist for the scherzo section, and a chorus of forty male voices, representing the crew.

Mr. Herrmann, born in New York City in 1911, attended DeWitt Clinton High School and New York University and then became a pupil of Bernard Wagenaar, Albert Stoessel, and Philip James at the Juilliard Graduate School. At the age of twenty he made his pro-

fessional debut conducting his own ballet in the Schuberts' 'Americana Revue'. With Hans Spielak, orchestrator, he formed the New Chamber Orchestra which gave concerts in New York and at the Library of Congress in Washington. In 1934 Herrmann went to the Columbia Broadcasting System, wrote original scores for the Columbia Workshop, an experimental drama series, and was made music adviser to the American School of the Air, a post in which he continues. Last year he became a staff conductor of CBS.

NATIONAL LEAGUE RESUMES ACTIVITIES

Launches Seven Young Artists
Chosen from Season's
Auditions

The National Music League launched several years ago mainly for the purpose of bringing out promising young artists, but which was forced by financial difficulties to suspend in the summer of 1938, has resumed its activities, with Anna C. Molyneux as managing director. Its new list of seven artists chosen from this season's auditions—two sopranos, a baritone, a violinist, a pianist and two accompanists—all were introduced at a private musicale at the home of Mr. and Mrs. Lionello Perera on April 4.

Their public introduction is taking place in a series of six radio broadcasts from Station WNYC on consecutive Sunday afternoons from 5:30 to 6 o'clock. This series began on April 9 and will end on May 14. Each program, representative of the high standards upheld by the League, is introduced by one of its three counselors: Leon Barzin, Leopold Mannes, Paul Boepple. The roster of new artists thus presented comprises the following:

Ruth Diehl, soprano, a graduate of the Institute of Musical Art, who, since completing a post-graduate course at that school, has been studying with Edith Nichols, a pupil of Lilli Lehmann. She is a soloist at All Angels Church, and has appeared in concert and oratorio.

Annabelle Ott, soprano, who has done post-graduate work at the Institute of Musical Art and held a scholarship in the Juilliard Opera School for the last two years, appearing in several of that school's stage performances.

William Gephart, baritone, a native of Spokane, Washington, and a graduate of De Pauw University, who has sung in recital and oratorio and is now in the Juilliard Graduate School. He is a pupil of Francis Rogers.

Carroll Glenn, violinist, who hails from the South and is a graduate of the Institute of Musical Art where she received the Faculty Scholarship award for the highest general average for four years. She is a pupil, on scholarship, of Edouard Dethier at the Juilliard Graduate School. On Nov. 7, last, she was presented in recital in the Town Hall as the year's only winner of the Naumburg Musical Foundation award.

Zadel Skolovsky, pianist, native of Vancouver, B. C., and resident of Los Angeles. He studied with Leopold Godowsky, and in 1928 received scholarships in piano and violin at the Curtis Institute, where he studied piano with Isabelle Vengerova and violin with Edwin Bachmann. A scholarship in conducting was awarded to him in 1935, and after study with Fritz Reiner he was graduated from the Institute in 1937. He is a Naumburg Foundation award winner for 1939.

Bertha Melnik, accompanist, a native New Yorker who is now in her fifth year as a student at the Juilliard Graduate School with Alexander Siloti.

Walter Robert, pianist and accompanist,

who was born in Trieste and was graduated from the Vienna State Academy of Music with honors in 1930, winning also the Bösendorfer prize, and in 1932 the diploma of the International Piano Contest in Vienna.

The League has also an auxiliary list of vocal and instrumental combinations available for choral and for chamber music.

CLEVELAND ENJOYS FESTIVAL OF OPERA

Twelfth Spring Series Brings
Eight Performances by
Metropolitan Forces

CLEVELAND, April 20.—Cleveland's opera season, the twelfth spring festival by the Metropolitan Opera Company, was a gala event from March 27 to April 1. Eight operas were given. For 'Otello', on the opening night, the announcement was made that Lawrence Tibbett was unable to appear owing to illness and that John Brownlee would sing Iago. Mr. Brownlee gave a marvelous performance and the response of the audience was highly appreciative. The remainder of the cast included Giovanni Martinelli, Alessio de Paolis, Giordano Paltrinieri, Norman Cordon, George Cehanovsky, Wilfred Engleman, Helen Jepson and Thelma Votipka. Etore Panizza conducted.

'Louise', given on March 28, featured Grace Moore, Charles Kullmah, Doris Doe and Ezio Pinza. Other roles were sung by Marisa Morel, Miss Votipka, Irra Petina, John Gurney and Louis D'Angelo. Mr. Panizza conducted.

'Die Walküre' on March 29, included

Lauritz Melchior, Emanuel List, Friedrich Schorr, Kirsten Flagstad, Marjorie Lawrence and Kerstin Thorborg. Erich Leinsdorf conducted.

'Thais' on March 30, was sung by John Charles Thomas, Armand Tokaty, Mr. Cordon, Mr. Engelman, Helen Jepson, Miss Farell, Miss Browning, Anna Kaskas and Miss Morel, Wilfred Pelletier, conducting.

'Manon' on March 31, with Miss Moore, Miss Bodanya, Maxine Stellman, Miss Browning, Jan Kiepora, Mr. Brownlee, Mr. Cordon, Mr. dePaolis, and others, Wilfred Pelletier conducting, drew a large audience.

The Friday evening performance of 'Lohengrin' listed as principals Messrs. List, Melchior, Mme. Flagstad, Herbert Janssen, Mme. Thorborg and Arnold Gabor, with Mr. Leinsdorf conducting.

On April 1, 'Tosca' was sung by Marjorie Lawrence, Messrs. Kiepora, Tibbett, Cordon, D'Angelo, dePaolis, and Miss Petina, Gennaro Papi, conducting. On Saturday evening in 'Lucia', Lina Aimaro sang in place of Lily Pons, who was ill. The remainder of the cast included Miss Votipka, Martinelli, Brownlee, Pinza, Massue and Paltrinieri. Gennaro Papi conducted.

A high attendance record throughout the week and sold out houses for 'Lohengrin' and 'Lucia' aided the ninth consecutive season of opera in Cleveland, which made no call for funds upon the guarantors. Opera again paid its own way.

Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, which sponsors the annual festival, announced that the Metropolitan Opera Association will return for the thirteenth season to be held early in April, next year.

WILMA HUNING

CONGRESS OF AESTHETICS HELD IN SCRANTON

Dr. Felix Gatz Presides at
Sessions—Verdi's 'Trouba-
dour' Sung

SCRANTON, PA., April 17.—At the close of the First American Congress of Aesthetics, held in this city last week under the auspices of the University of Scranton, those in attendance voted to make a permanent organization of the Congress, leaving to a committee the working out of arrangements for the next assembly. With Felix M. Gatz presiding, the first congress occupied three days, April 13, 14 and 15, each day being devoted to one phase of the arts exclusively. The opening day's sessions were concerned with "The Meaning of the Verbal Arts", on the second day the subject was "The Meaning of the Visual Arts", and the final day was given over to "The Meaning of Music".

"Music's Meaning"

Martha Graham was a speaker of the second day and discussed the meaning of the dance. Speakers at the session devoted to music were Oscar Thompson, editor of MUSICAL AMERICA and music critic of the New York Sun; Dr. Gatz, president of the Congress and head of the department of music at the University of Scranton; Dr. Otto Ortmann, director of Peabody Institute; and Dr. Glenn Haydon, from the University of North Carolina. The chief points emphasized were that the meaning of music is something essential to music itself; that there is no fundamental difference between program music and absolute music, and that, although there is only

one kind of music, there are two kinds of listeners, those who do not translate music into terms of something else and those who do. Some of the discussion went as deeply into psychological as it did into musical considerations.

Dr. Gatz made the suggestion that the term "program music" henceforth be used only to apply to such music as exhibited weakness of structure or other musical weakness because of the sacrifice on the part of the composer of musical considerations to some extra-musical purpose.

Gatz Conducts Opera

In conjunction with the congress a praiseworthy performance of Verdi's 'Il Trovatore' was given in English as 'The Troubadour' at the Temple Auditorium on the evening of April 14. Mr. Gatz conducted and Joseph M. Turnau had charge of the stage. Ora Wheatcraft was assistant conductor. The staging was effective in a stylized manner. Lura Stover sang the role of Leonora with charm and skill. Her voice proved adequate in compass, flexibility and quality and she acted the role effectively. Lydia Summers also had both the vocal and histrionic gifts for Azucena. Mary Freeman sang the small role of Inez prettily. The cast boasted a handsome Manrico in Willard Young and he sang well, with ample power for the English equivalent of 'Di quella pira' and the requisite lyricism for the aria which in Italian is 'Ah, si ben mio'. Leonard Stokes was an able Count di Luna and was highly successful with 'The Tempest in the Heart', otherwise 'Il Balen'. Robert Moody sang Ferrando, Warren Haar, Ruiz and Walford Hopkind, a Gypsy. Mr. Gatz conducted with authority and decision and obtained good results from the chorus and the orchestra, as well from the stage principals. A large audience attended and the opera was enthusiastically received.

ORCHESTRAL, BALLET, RECITAL EVENTS STIR HELSINKI

Aulikki Rautavaara's Return Creates Sensation—Heide Sundblad-Halme Organizes a Women's Orchestra—State Opera Stages Väinö Hannikainen's New Ballet—City Hears Its First American Orchestral Work

By PAUL SJOBLÖM

HELSINKI, April 10.

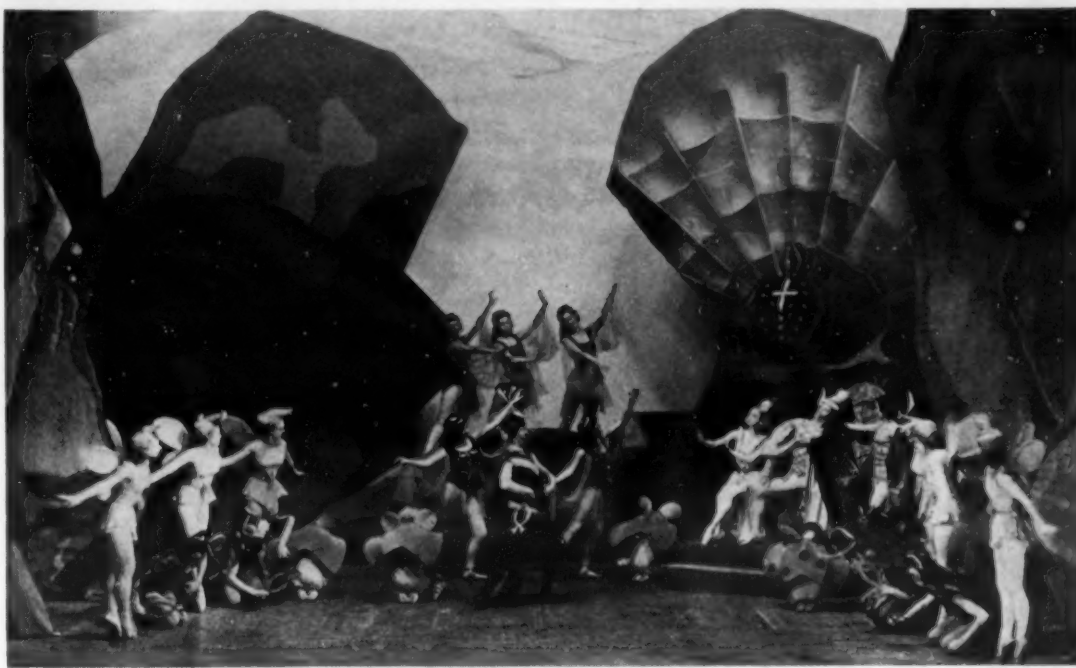
THE biggest sensation of the Helsinki musical season, at least in the social sense, was the return to the local concert platform after an absence of almost eight years, of Aulikki Rautavaara, soprano. There was an unusual element of story book in her making good. Before her departure for foreign lands, she had tried her luck at the Helsinki Opera, but after a short apprenticeship Armas Järnefelt, then musical director, coldly turned her out. No power could force Järnefelt to give her another chance; which meant practically the end of Miss Rautavaara's career before it was decently started. But certain friends with faith in her gifts persuaded her to go abroad. There she soon began to win the acclaim of British and German audiences, and critics. Within a few months she had been adopted by the Glyndebourne Opera as its Mozart prima donna. Her interpretations in 'The Marriage of Figaro' inspired superlatives from incautious British reviewers, and impressed even Toscanini to the extent that he accepted her for Salzburg (the year before politics chased him away). Bruno Walter fell victim to the charm of her voice and took her along for concert tours of the Atlantic coast European states. The Germans like her, even in this heyday of their super-provincialism.

With such a human interest background, it is no wonder that her homecoming aroused the curiosity of all Helsinki. Within two hours after the tickets for her concert were put on sale they were gone. Members of the family were surprised out of admission. Miss Rautavaara was obliged to postpone her scheduled trip to the continent in order to give disappointed would-be hearers another chance to get tickets. The second batch disappeared almost as quickly as the first. A third concert was imperative, but impracticable.

Soprano Rewards Expectations

It must be reported that Miss Rautavaara lived up to her foreign reputation, despite the inevitable shortcomings reviewers of the fault-finding clan pretended to notice. She sang with rare artistry. The original physical material of her voice apparently has not been extraordinary. Many a lesser singer has had a headstart over her in this respect. Her triumph is one of cultivated musical discrimination, reinforced by a blazing temperament. The intelligence of her phrasing, the occasional exquisiteness of her nuances, and the exceptional depth of her insight into her repertory raised her singing to a high level of artistic achievement. She devotes one-half of her program to the songs of Sibelius. What a pity that those Americans who still harbor lingering doubts as to how much the Finnish bard is at home vocally could not have heard her renditions of 'Tuoll' Laulaa Neitonen', 'Lastu Laineilla', 'Säv, Säv, Susa', or 'Var Der En Dröm'. The same deceiving simplicity that baffled early (and for that matter late) conductors of Sibelius's sym-

A Scene from the Helsinki State Opera Production of Väinö Hannikainen's New Ballet 'Onnen Linna'. Lucia Nifontova, Prima Ballerina, is Seen Seated on the Throne



Tenhovaara



Aulikki Rautavaara

phonies continues to keep some of his vocal masterpieces off many an otherwise admiring singer's repertory. Miss Rautavaara proved that these songs need no apology.

Incidentally, Miss Rautavaara did not accept the ever so cordial invitation to return to the Helsinki Opera Company.

Antonia Brico's pioneering feminist spirit has infected her Finnish counterpart, Heidi Sundblad-Halme (Heidi Hei to unsympathetic local male colleagues). Madame Halme has organized a women's orchestra. Less daring or more discreet than her American companion-in-arms, she has restricted her forces to the strings—with one exception, a flute. After rehearsing for about a year the orchestra recently made its official, and truth to tell, not inauspicious, debut. The program contained music by Bach, Respighi and Melartin. The conductor was overwhelmed with flowers. The flutist (sister of the conductor) shared the applause.

Madame Halme is ambitious. And to give her her due, she seems to get what she wants. The direction of the Helsinki Opera, which is conspicuously feminine at the top, was impressed by her and staged her ballet-effort 'Lumottu Vyö' a few days before she launched her orchestra. For all the sincere efforts of the excellent ballet-corps, and those of

the well-drilled orchestra under Martti Similä's baton, it must be confessed that the one noticeable virtue of the ballet is its brevity.

In contrast, V. Tcherépnin's 'The Pavilion of Armida', coming after the intermission, sounded positively inspired, for all its echoes of Tchaikovsky. Only the proximity of Rimsky-Korsakoff's 'Shéhérazade', after the second intermission, revealed Tcherépnin's relative weakness as a composer.

Hannikainen's Ballet a Novelty

A new native large-scale ballet, 'Onnen-Linna', by Väinö Hannikainen of the famous musical family, proved to be a work of accomplished craftsmanship. It was well adapted to the theatre, and the score revealed occasional melodic fragments of real charm. By and large the music seemed easy to dance to. That one was able to sit through a couple of hours of it without yielding to boredom should testify to its tolerable cleverness, if not, perhaps, superior invention. Indeed, 'Onnen-Linna' deserved to be kept up longer, since it continued to attract full houses to the last.

All during the season the corps de ballet at the Helsinki Opera has upheld its enviable traditions. Its ballerinas, Lucia Nifontova and Irja Koskinen, belong high among European artists in their field, and the male dancers, Alf Salin and Arvo Martikainen, are worthy partners to this gifted pair. Alex Saxelin is an outstanding capable director and his presence on the stage in posing parts must be a source of strength to his charges. Deserving mention also is a more or less outsider, Jaakko Sola, son of the famous tenor, Väinö Sola, who gave a memorable portrayal of the Sultan in 'Shéhérazade'.

I heard Uno Klami's 'Karelian Rhapsody' last winter in Brussels, under Schnéevoigt's direction, and marveled that it could be ten years old and never have crossed the Atlantic. The Belgian Orchestra behaved during its performance like no symphony group I'd ever seen before. Its antics might best be described as resembling those of a hypothetical Europeanized Cotton Club band. The musicians refused to keep their usual dignity. They laughed and winked at each other, and played with a spontaneous enthusiasm comparable to that of Negro jazzists. The reckless rhythms and pounding sonorities of the work make it irresistible to players and hearers alike. When Similä conducted it the other day in Helsinki the ordinarily stoic Finnish audience simply bounced in their seats toward its climactic close.

The Helsinki Municipal Orchestra recently presented Rachmaninoff's Third Symphony under George Schnéevoigt's di-

rection. Upon its announcement it was awaited with considerable expectations, but the performance proved disappointing to both audience and critics. The ideas were criticized for lack of distinction, and there was unanimous agreement in the complaint that the prosaic material offered did not have even the saving grace of either clever instrumentation or convincing symphonic treatment. The one section considered rising above humdrum was the energetic contrapuntal series of measures near the opening of the Finale, but its failure to realize a climactic culmination negated its early promise.

It is unfortunate that Ruth Posselt's introduction to the Finnish public should have happened through the medium of Dvorak's Violin Concerto. The youthful artist made a tremendous hit with all who heard her, and the newspapers were unanimous in unstinted praise of her playing. But it is likely that her visit to Helsinki would have been positively memorable had she been given the opportunity to introduce herself through a more congenial vehicle.

Samuel Barber Work Played

For the first time on record, an American orchestral work has been played in Helsinki at a regular symphony concert. Martti Similä, rapidly rising young conductor, recently conducted the Helsinki Municipal Orchestra in Samuel Barber's 'Music for a Scene from Shelley'. Impartial hearers were impressed by Mr. Barber's talent. "It is modern", was the tone of their remarks, "but it does not commit the extravagances and illegitimacies we're used to in 'modernism'". An instructor of theory and a prominent choral director agreed that "it's good stuff. The composer has a sensitive ear for tone color, and orchestrates discriminately".

Similä has given the most eloquent Sibelius interpretations of the season in Helsinki, where currently more Sibelius is presented than anywhere else. There were many who never realized how stirring the 'King Christian II' Suite can be until Similä recently lifted out of its pages hitherto hidden nuances and made its familiar melodies sound with new and startling charm. And from the still generally misunderstood 'Tapiola' he extracted meanings which have eluded all who have sought them before him.

Seventy-five percent of Finnish soil is covered with forests, and in winter furies from the Arctic chant in the wind. Had Sibelius been a city dweller his compositions would have been different. He told the writer last summer that 'Tapiola' was written with the primeval forests the heroes of the Kalevala knew in mind.

Of all current conductors, Martti Similä probably has the best physical and mental

(Continued on page 17)

Schedule of Musical Events for the New York World's Fair

(All events at night unless specified)

APRIL

April 30, Opening concert by New York Philharmonic-Symphony, John Barbirolli, conducting; Josef Hofmann, pianist, soloist. Fair Music Hall.

MAY

May 1, New York Philharmonic-Symphony, Olav Kjeland, conducting; Norwegian Royal University Chorus, assisting. Sponsored by Government of Norway. Fair Music Hall.

May 2, 'Lohengrin', presented by Metropolitan Opera Association at Metropolitan Opera House.

May 3, New York Philharmonic-Symphony, Artur Rodzinski, conducting. Sponsored by Government of Poland. Carnegie Hall.

May 4, 'Die Meistersinger', presented by Metropolitan Opera Association at Metropolitan Opera House.

New York Philharmonic-Symphony, Burle Marx, conductor. Sponsored by Government of Brazil. Fair Music Hall.

May 5, New York Philharmonic-Symphony, Georges Enesco, conductor-soloist. Sponsored by Roumanian Government. Fair Music Hall.

May 6, 'Das Rheingold', presented by the Metropolitan Opera Association at Metropolitan Opera House.

Finlandia Chorus, presented by the Finnish Government. Fair Music Hall.

May 7, New York Oratorio Society, Schola Cantorum and New York Philharmonic-Symphony, Walter Damrosch, conducting, in Beethoven's Ninth Symphony. Fair Music Hall, afternoon.

May 8, 'Die Walküre', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 9, New York Philharmonic-Symphony, Burle Marx, conductor. Sponsored by Government of Brazil. Fair Music Hall.

May 10, 'Siegfried', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 11, New York Philharmonic-Symphony, Ernest Schelling and Rudolph Ganz, conducting. Sponsored by the Government of Switzerland. At Carnegie Hall.

May 12, 'Götterdämmerung', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 13, Date open.

May 14, Philadelphia Orchestra, Georges Enesco, conducting. Sponsored by the Roumanian Government. At the Metropolitan Opera House.

Recital by Jan Kiepura, Fair Music Hall, afternoon.

May 15, 'Tristan and Isolde', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 16, Philadelphia Orchestra, Georges Enesco, conducting. Sponsored by the Roumanian Government. At Carnegie Hall.

May 17, 'Parsifal', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 18, New York Philharmonic-Symphony, Dimitri Mitropoulos, conducting. Sponsored by the Greek Government. At Carnegie Hall.

May 19, Date open.

May 20, Date open.

May 21, Recital by Grace Moore. Fair Music Hall, afternoon.

May 22, Date open.

May 23, 'Tristan and Isolde', presented by the Metropolitan Opera Association at the Metropolitan Opera House.

May 24, National Federation of Music Clubs Chorus, J. Warren Erb, conductor. Fair Music Hall.

May 25, New York Philharmonic-Symphony, Dimitri Mitropoulos, conducting. Sponsored by the Greek Government. Fair Music Hall.

May 26, Date open.

May 27, Westminster Choir concert. Fair Music Hall.

May 28, Recital by Marian Anderson, contralto. Fair Music Hall.

May 29, Date open.

May 30, Memorial Day special program. Fair Music Hall.

May 31, Jacques Fray and Mario Braggiotti, duopianists, recital. Fair Music Hall.

JUNE-OCTOBER

June 4, Recital by Nino Martini. Fair Music Hall.

June 9 and 10, British concerts, New York Philharmonic-Symphony, Sir Adrian Boult, conducting. Fair Music Hall.

June 19, and continuing except Sundays through July 1, Polish Ballet performances. Fair Music Hall.

July 1 and 2, Concert by the Associated Glee Clubs of America. Fair Music Hall.

July 3 through July 13, Folk opera, 'Hary Janos', sponsored by the Hungarian Government. Fair Music Hall.

August 1, Swiss Festival. Fair Music Hall.

August 15 through August 21, National Music Camp programs. Fair Music Hall.

August 25 through September 2, choral competitions. Fair Music Hall.

August 22, 23 and 28 and September 1, 5, 8, 11, 13 and 15, concerts by the Coolidge String Quartet. Fair Music Hall.

August 27, Recital by Lily Pons. Fair Music Hall.

October 15, Recital by John McCormack. Fair Music Hall.

October 29, Recital by Josef Hofmann. Fair Music Hall.

Details of the available orchestral programs and casts for operas will be found in adjoining columns.

The dates and casts for the Wagner cycle to be given at the Metropolitan Opera House are as follows:

May 2—'Lohengrin'
King Henry.....List
Lohengrin.....Melchior
Elsa of Brabant.....Rethberg
Conductor, Leinsdorf.

May 4—'Die Meistersinger'
Eva.....Rethberg
Magdalene.....Doe
Walther von Stolzing.....Kullmann
Hans Sachs.....Schorr
Beckmesser.....Gabor
Pogner.....List
Kothner.....Cehanovsky
Vogelgesang.....Witte
Zorn.....Massue
Conductor, Bodanzky.

May 6—'Das Rheingold'
Wotan.....Schorr
Donner.....Beattie
Froh.....Witte
Loge.....Althouse
Alberich.....Gabor
Mime.....Laufkoetter
Fasolt.....Cordon
Conductor, Bodanzky.

May 8—'Die Walküre'
Siegfried.....Melchior
Hunding.....List
Wotan.....Schorr
Sieglinde.....Jessner
Brunnhilde.....Flagstad
Fricka.....Thorborg
Helmwig.....Manski
Conductor, Leinsdorf.

May 10—'Siegfried'
Siegfried.....Melchior
Mime.....Witte
The Wanderer.....Schorr
Alberich.....Gabor
Fafner.....Cordon
Conductor, Bodanzky.

May 12—'Götterdämmerung'
Siegfried.....Melchior
Gunter.....Huehn
Hagen.....List
Alberich.....Gabor
Brunnhilde.....Flagstad
Gutrune.....Manski
Waltraute.....Thorborg
Woglinde.....Votipka
Conductor, Bodanzky.

May 15—'Tristan and Isolde'
Tristan.....Melchior
King Marke.....List
Isolde.....Flagstad
Kurvenal.....Huehn
Melot.....Gabor
Brangaene.....Thorborg
Conductor, Bodanzky.

May 17—'Parsifal'
Amfortas.....Schorr
Titurel.....Cordon
Gurnemanz.....List
Parsifal.....Melchior
Klingsor.....Gabor
Kundry.....Flagstad
I Knight of the Grail.....Cehanovsky
II Knight of the Grail.....D'Angelo
Conductor, Bodanzky.

ORCHESTRAL PROGRAMS

April 30, Opening Concert
New York Philharmonic-Symphony, John Barbirolli, conductor, Josef Hofmann, pianist, soloist:
Fanfare.....Dubensky
(First Performance)
'Roman Carnival' Overture.....Berlioz
'The Pleasure-Dome of Kubla-Khan'.....Griffes
Piano Concerto in E Minor, Op. 11.....Chopin
(Mr. Hofmann)
Symphony No. 5 in C Minor.....Beethoven

May 1, Norwegian Concert
New York Philharmonic-Symphony, Olav Kjeland, conducting, Music Hall, World's Fair Grounds:
'Suite Ancienne,' Op. 31.....Johan Halvorsen
a—Intrata
b—Air con variatione
c—Gigue
d—Bourée
Rondo Infinito, Op. 42.....Christian Sinding
Music by Sinding, Alnaes, Kjerulfs, Monrad-Johansen, Reissiger. Norwegian Royal University Chorus, Sigurd Torkildsen, conductor.
'Lyric' Suite, Op. 54.....Grieg
Two Elegiac Melodies, 'Heartache', 'The Last Spring'.....Grieg
'Norwegian Artists Carnival'.....Johan Svendsen

May 3, Polish Concert
New York Philharmonic-Symphony, Artur Rodzinski, conducting; Jan Kiepura, tenor; Stanislaw Szpinalski, pianist, soloists; Carnegie Hall:
Overture.....Szalowski
Symphonie Concertante.....Szymanowski
(Mr. Szpinalski) (New York premiere)
Aria from 'Halka'.....Moniuszko
Aria from 'Straszny Dwór'.....Moniuszko
(Mr. Kiepura)
Mazurka.....Moniuszko
'Chmiele'.....Wiechowicz
(American premiere)



MEMBERS OF THE METROPOLITAN OPERA ON TOUR

The General Manager and Singers of the Company in Baltimore Where They Gave a Brief Series of Operas, About to Board the Special Train. In the Back Centre is Frederick R. Huber, Municipal Director of Music in Baltimore, and Left to Right, Edward Johnson, Irene Jessner, John Brownlee, Natalie Bodanya, Désiré Defrère, Wilfrid Pelletier and Irma Petina

May 4, Brazilian Concert

New York Philharmonic-Symphony, Burle Marx conducting, Bida Sayao, soloist; Music Hall, World's Fair Grounds:
'Il Guarany' Overture.....A. Carlos Gomez
'Fantasia Brasileira' for piano and orchestra.....Francisco Mignone
(Bernardo Segall)

'Fantastic Episode'.....Burle Marx
'Lo Schiavo' (Romanza).....Gomez
'Bachiana Brasileira,' No. 3 (aria).....Villa-Lobos
Miss Sayao
Chaconne.....Bach-Marx
'Chant de la Naisade' from 'Armide'.....Gluck
'Tragedie lyrique de Theses,' Air de Venus.....Lully
Variations on a Theme by Mozart.....Adam
Miss Sayao
'O Canto Da Ossa Terra'.....Villa-Lobos
Trenzinho.....O. Lorenzo Fernandez
'Batuque'.....O. Lorenzo Fernandez

May 5, Roumanian Concert

New York Philharmonic-Symphony, Georges Enesco, conducting, Music Hall, World's Fair Grounds:
Excerpts from Symphony.....Andrico
'Suite Rustique'.....Sabin Dragoi
Tarentelle for String Orchestra.....Castaldi
'Burial at the Cemetery of the Poor'.....Rogalski
Variations on an Original Theme.....Perlea
Second 'Roumanian' Rhapsody.....Enesco
'Capriccio Roumain'.....Mihalovici

May 7, Miscellaneous Concert

New York Philharmonic-Symphony, Schola Cantorum, Oratorio Society of New York, Walter Damrosch, conducting; Rosa Tentoni, Anna Kaskas, Paul Althouse, Glenn Darwin, soloists; Fair Music Hall:
Overture, 'School for Scandal'.....Barber
Adagio for Strings.....Lukas
'An Abraham Lincoln Song'.....Damrosch
Symphony No. 9 in D Minor.....Beethoven

May 11, Swiss Concert

New York Philharmonic-Symphony, Rudolph Ganz and Ernest Schelling, conducting, Carnegie Hall:
The program will include a Concertino by Conrad Beck, Oscar Ziegler, pianist, soloist; (First time in America); Concertino by Honegger, Roger Aubert, pianist, soloist; Violin Concerto by Ernest Schelling, Mischel Piastro, violinist, soloist, (First time in New York); Ballade for saxophone and strings, by Frank Martin; Two Symphonic Interludes from 'Macbeth' by Ernest Bloch, 'Soir de Ramadan' by Emil Blanchet; 'Suite Tessinoise' by Gustav Doret; 'Toten Insel' from 'Boecklin' Symphony by Hans Huber; a work by Wolkmar Andrae; a second work by Honegger.

May 14, Roumanian Concert

Philadelphia Orchestra, Georges Enesco conducting, Metropolitan Opera House:
Second Orchestral Suite.....Enesco
'Acteon'.....Alessandresco
Excerpts from 'Moldavian Landscape'.....Jora
Excerpts from 'de la Matei Citire'.....Noma Otesco
'La Chef'.....Lipatti
First 'Roumanian' Rhapsody.....Enesco

June 9 and 10, British Concerts

Sir Adrian Boult will conduct the New York Philharmonic-Symphony at the Fair Music Hall on June 9 and 10 in the first performances of three works by British composers which have been especially commissioned for the occasion, a piano concerto by Arthur Bliss, in which Solomon will be the soloist; a new symphony by Sir Arnold Bax, and a violin concerto by William Walton.

ROCHESTER PLANS AMERICAN FESTIVAL

Hanson to Lead Philharmonic and Civic Orchestras in Native Music

ROCHESTER, April 20.—The annual Eastman School Festival of American Music, Howard Hanson, director, includes four evening performances, three in the Eastman Theatre, one in Kilbourn Hall, from April 24 to 28 this year. The Eastman School Symphony, Dr. Hanson conducting, will give the opening concert. The program will include a Sinfonia by Johann Friedrich Peter; Griffes's 'Pleasure Dome of Kubla Khan', a Suite from the ballet, 'Paul Bunyan' by William Bergsma, the Symphony No. 2 by Randall Thompson; and Henry Hadley's tone poem, 'Lucifer'.

On April 25, the Sinfonia Little Symphony, Frederick Fennell conductor, will offer the chamber music event of the Festival in Kilbourn Hall. This chamber group's personnel is made up of members of Phi Mu Alpha, national musical fraternity. On April 27, the Rochester Philharmonic, Dr. Hanson conducting, will play Chadwick's 'Jubilee'; Griffes's Tone Poem for Flute and Orchestra, with Joseph Mariano as soloist; Aaron Copland's 'Salon Mexico'; a Concertino by Walter Piston with Cecile Staub Genhart, as piano soloist; and a symphony by Owen Reed, a student in the Eastman School.

Ballet Novelties

On April 28 comes the ballet program of the Festival with the Rochester Civic Orchestra, Dr. Hanson conducting, and dancers from the studio of Thelma Biracree, assisted by guest soloists. Choreography of the ballets is by Miss Biracree and the soloists will create their own dances. The program consists of Dr. Hanson's ballet, 'The Forest Play', and his 'Symphonic Scherzo' danced by Marja Born as a solo; the ballet, 'Pioneer Saga', with music by William Bergsma; a ballet, 'Night Piece', with music by Kent Kennan; Two Gerschwins Preludes, danced as solos by Evelyn Sabin; and Walter Piston's ballet, 'The Incredible Flutist'.

PRAGUE'S CONCERT AND OPERA ACTIVITIES CONTINUE

Talich Gives a Debussy Evening —Early Opera by Ostrčil Revived in Elaborate Celebration of Composer's Sixtieth Anniversary

By H. H. STUCKENSCHMIDT

PRAGUE, April 10.

TWO years ago Václav Talich presented a much discussed evening in the old Ständetheater (Nobility Theater) where 'Don Giovanni' had been played for the first time. The programme contained exclusively Mozart works, symphonic and theatrical items in a gay mixture. It was—if such a profane comparison may be allowed in this connection—a sort of high variety show for the upper ten.

Now Talich has made a similar attempt with Debussy works, also in the delightful little Rococo theater. Beginning with the three Nocturnes he put in the centre of the programme 'La boîte à joujoux' that charming children's ballet, and concluded the evening with 'L'enfant prodigue' in the scenic version. Artistically it was one of the "great evenings" of the season, although the audience was more notable for quality than quantity. Evidently Debussy's music, of so great influence on modern Czech composers, is still unfamiliar to the Prague public.

The foremost impression of the performance was the different styles of Debussy in the different stages of his development. 'L'enfant prodigue,' written in the 'eighties with the purpose of winning the Prix de Rome, is certainly not a very characteristic piece of work. It shows plainly the influences of Delibes, Massenet and Wagner (particularly in the hymn-like finale-chorus) and moreover seems more fit for concert performances than for the stage. The sweetness of certain arias and melodies is undeniable and in the orchestration, especially in the treatment of the woodwinds, the roots of Debussy's mature style may be traced. But on the whole it is representative rather of a certain middleclass exoticism at the *fin de siècle* than of Debussy. The performance could not alter this impression, although Stanislav Muz sang the role of the father with intelligence and a sonorous voice, acceptably assisted by Marie Podvalová and Pavel Mirov. A somewhat dull expressionistic setting was the frame for Ferdinand Pujman's scenic direction.

Debussy's Musical Building-Blocks

More brilliant was the performance of 'La boîte à joujoux'. The music was composed by Debussy after an idea of the designer, André Hellé; the score was completed by André Caplet. Bright, motley and fragile like toys are the musical building-blocks of which Debussy formed this small work of art. A minimum of action: the doll deceives her soldier because she fell in love with Polichinell. The parties of the soldier and of the Punch fight. The soldier is seriously wounded, which fact re-awakens the doll's love. In the country they find recovery, wealth and happiness. And the whole thing—how could it be otherwise!—is a dream one night in a toy-shop.

A minimum also of music; at least it seems so. But what a variety of musical characters, what genius in the change of moods, what a marvellous technique

in the combination of thematic aphorisms! The waltz of the doll, the Hindoo melody of the elephant, the negro's ragtime, the B Flat flourish of the soldiers, the wild seconds of the battle, the lament after it, the bucolic melody of the country-side! And how ingeniously Debussy quotes the march from Gounod's 'Faust', the folksong 'Il était une bergère', etc.

Joe Jenčík, the choreographer, directed a perfect performance. Everybody moves in tender, gracious and somewhat puppet-like gestures; every nuance of the music is reflected by the scene. Some details are ingeniously



A Scene from Ostrčil's Early Opera, 'Kunala's Eyes', Revived at the National Theatre

added: across the deserted battle-field stumbles a last soldier carrying home his own head. The blue doll was danced with delightful grace by Marie Halenčáková. Jaroslav Berger was Polichinell, excellent in his automaton-like movements; Karel Pirník, the soldier.

Talich has never conducted with more subtlety and tenderness. The whole delicacy of the man, usually hidden behind his imperious and temperamental spirit, reveals itself in dealing with this miniature score.

The beginning of the programme, with the 'Nocturnes', was musically perhaps its climax. I have rarely heard the 'Fêtes' played with more glamour and fascinating rhythm than under Talich. But the sonority of the Nocturnes orchestra is doubtless too massive for the small theater.

In view of the great artistic success of these programs, Talich will give a similar one of works by Georg Benda, the famous Czech composer of the eighteenth century. The idea is to form a new public out of the customary theater-lovers and the music-friends who are wholly separated in Prague.

Memory of Ostrčil Honored

Great efforts were made to celebrate the sixtieth birthday of Otakar Ostrčil, former chief conductor of the National Theater, who died four years ago. Ostrčil was a fruitful composer, too, and the Ostrčil Society does its best to have his works printed and performed. The birthday was a good occasion for this; on the radio, in public concerts and at the opera there were festivals in his honor. A memorial plate was solemnly placed on the house where he lived from 1897 until his death, Zborovská 32, and

the Smetana Museum opened one of its rooms for an Ostrčil Memorial Exhibition.

One of his earlier operatic works, 'Kunalo's Eyes' (Kunala's Eyes), was revived at the National Theater. Ostrčil was a man of high moral convictions and all his vocal compositions have philosophical tendencies. Last year I wrote here of his opera 'Hans's Kingdom', which was performed in the Prague German Opera House, and in which the Devil's army is conquered by the refusal of the "enemies" to fight. In a similar way, Kunala, the chief person of the revived opera, defies evil by sheer

kindness and undaunted gentleness. The libretto, written by Karel Mašek after a fairy tale of Julius Zeyer, shows us a queen who falls in love with her stepson Kunala. When he rejects her advances, she begins to hate him. She orders his beautiful eyes to be cut out. Even this crime does not affect Kunala's kindness. He forgives the queen when she is desperately repenting her frenzy. In this moment the gods send back his eyesight to the good prince; a miracle rewards his greatness of mind.

Music Also Is Lyrical

For this story with its lyrical rather than dramatic attitude the composer wrote equally lyric music. Except for the second act, the work is not very effective on the stage. But Ostrčil's fantasy invents vocal phrases of much beauty and a certain seemingly inexhaustible melodic richness. It is not always easy for the listener to follow this contemplative lyricism; in spite of marvellous details, the whole work lacks dramatic tension, and deliberately so.

Stylistically the score shows the breaking away from Fibich and Wagner, under whose influence Ostrčil had been during his youth. Here begins the way to Ostrčil's mature style, as represented in his excellent 'Cross Road' Variations for orchestra, a very modern score of a certain woodcut-like expressiveness.

The performance in the National Theater was prepared with great care. Ferdinand Pujman directed the scene and managed a model interpretation of the work's histrionic spirit. The settings were designed in Hellenistic style by František Zelenka. Zdeněk Chalabala conducted with masterly conciseness and perfect control of stage and orchestra.

Czech Philharmony and "Hlahol" Choir Perform Novak's 'The Storm' — Prague Wind Quintet Observes Tenth Year — Stell Andersen Impresses

Marta Krásová sang the part of the queen and played this difficult character with splendid dramatic instinct. Jaroslav Gleich was a tender and cultured singing Kunala. The princess was sung convincingly by Ada Nordenová, the composer's widow. Lubomír Višegonov again proved that he has one of the most nearly perfect of bass voices.

A memorial matinee was arranged in the National Theater by the Ostrčil Society. Some of the composer's songs with piano were sung by Ada Nordenová and Zdeněk Otava, while Božena Pulpanová recited his melodrama 'Ballada Česká'.

In some respects Vítězslav Novák is the opposite of Ostrčil. He represents the vigour and musicianly freshness of the Dvořák school. He was honored recently by a fascinating performance of his symphonic poem 'Bouře' ('The Storm'). This work, composed for solos, choir and orchestra in 1910, represents the best spirit of that fertile period of European music. The style is of eruptive passion, the variety and picturesqueness of the visions almost unparalleled. The words upon which this "sea-fantasy" was composed are by the poet Svatopluk Cech and conceived in a Byronic spirit. A ship is crossing the sea and struggling with a storm which finally destroys it. The fate of the sailors and passengers is described with marvellous dramatic power; lyrical, erotic, drunken and exotic views are combined to make a strange microcosm. The performance by the Czech Philharmony and the excellent Prague choir "Hlahol" was conducted by K. B. Jiráček; the solos were sung by Josef Schwarz, the eminent baritone, Marie Podvalová and Jaroslav Gleich.

In the cycle of romantic chamber music played by the Prague Quartet a particularly successful program contained Brahms's magnificently concentrated opus 111, the Quintet in G, Dvořák's E Flat Quartet, opus 51, and Schubert's 'Forellenquintett'. This work showed the fine qualities of the Prague pianist Eugen Kalix.

Prague Wind Quintet Has Jubilee

A jubilee concert was given by the Prague Wind Quintet on the occasion of its tenth year of cooperation. This quintet is one of the institutions upon which Prague's world-wide reputation as a leading musical town may be based. Even to those who are familiar with the high qualities of such groups as the Paris "Société des instruments à vent" or the Berlin "Bläservereinigung der Statssoper", the perfection of these artists seems sensational. Above all the wonderful oboist, Dr. Václav Smetáček, must be mentioned, a musician of miraculously pure tone and high artistic intelligence. Karel Bidlo is an excellent bassoonist; Rudolf Hertl, Vladimir Riha and Otakar Procházka are masters on the flute, the clarinet and the horn. During the decade of this quintet's existence a whole literature has been composed for it by contemporary Czechs such as Bořkovec, Haas, Jezek, Jiráček, Krejčí, Moyzes, Suchoň, Zika and others.

The jubilee programme began with J. B. Foerster's quintet of 1909, a charming but not very important piece of work, well written for the display of wind virtuosity and with a delightful little waltz-scherzo. Then followed a brand-new composition by Emil Axman, problematical and somewhat dull in the three initial movements (allegro, lento, scherzino) and then suddenly jumping into a bright, witty, well-built rondo finale. Leoš Janáček's sextet 'Mládí' ('Youth') concluded the evening.

A strong impression was made by the American pianist, Stell Andersen. She has an individual view of the music, a style of her own. We heard her twice, first at a reception given by the American Minister Wilbur John Carr, and the next evening in her own concert.

GERMAN PROVINCIAL THEATRES GIVE FOREIGN WORKS

Gera Opera House Brings Out Malipiero's 'Julius Caesar', While Bremen Stages His 'Antony and Cleopatra'—Both Works Win Ovations

By GERALDINE DECOURCY

BERLIN, April 15.

WHILE the metropolitan opera houses of Germany have been fulfilling their national and professional mission of fostering the premieres of maiden German works, and reaping little glory from so doing, it has remained for two little one-cylinder institutions like Gera and Bremen to stand godfather to two recent Italian lyrical works of great merit and greater musical importance, namely, Francesco Malipiero's new music dramas, 'Julius Caesar' and 'Antony and Cleopatra'. One of the primary motives of the enterprise was to inaugurate a Malipiero cult in Germany that will eventually bring his works into the standard German repertoire. If the present efforts fail to kindle the desired spark, they have nevertheless offered a fine example of theatrical initiative that deserves praise for having brought up for hearing and discussion two such important modern works as these.

A Highly Prized Composer

Malipiero is already highly prized by German musicians of all ranks from the now virtuous obscurantists to those publicans and sinners known as radicals and extremists. Between these two poles all shades of opinion listen with rapt attention to anything he has to say, realizing perhaps that the place whereon they are standing is the holy ground of independent thought and original ideas.

As a result, practically all of Malipiero's operatic works have been given in Germany within a few months of their completion, but so far none of the performances afforded so many rewarding impressions as these two, since none showed so clearly Malipiero's development in his pursuit of a "stile rappresentativo" in the manner of the old Florentines, to whom he has given his musical allegiance. His stride in this direction from the asuterely intellectual music of 'Antony and Cleopatra' to 'Julius Caesar', his warmest and most red blooded work, was the greatest he has made and could not have been brought more clearly to the consciousness of the studious musical listener than by the inverse chronological order in which the two works were presented.

'Julius Caesar', the newer work, was brought out first at the Gera Opera and drew musicians from all over the country who having heard 'Antony and Cleopatra' at the Florence May Festival last year, were eager to see if Malipiero had abandoned his search for "the absolute" for something more directly communicative, or, scorning compromise, was still bent on shooting all his shafts into this court to the utmost limit of its consequences. His solution of the problem amazed them all.

Continuous Fabric of Dramatic Threads

Following the textual method of 'Antony and Cleopatra', he selected those scenes from Shakespeare's stately pageantry which contained the core of the dramatic action, such as Caesar's victorious homecoming, the conspiracy of Brutus, Caesar's murder, the burial



A Scene from Mule's Pastoral Poem 'Daphnis und Egle' Which Was Given in Düsseldorf

service in the forum, closing with the Battle of Philippi and a grandiose Hymn to Victory based on the choruses of antique tragedy. But this time he wove a continuous fabric from these dramatic threads instead of employing a speaking chorus from time to time to bridge the lacunae in the action arising from an extensive abridgment of the connective tissue, as was the procedure in 'Antony and Cleopatra'.

As he himself described his work, "the individual figures are developed in a musical-dramatic form that tries to combine music and drama so that neither of the forms is subordinate to the other." And this object he accomplished in a remarkably convincing way. So much so in fact, that the perfect fusion of text, music and singing stood out clearly as one of the most salient impressions of the work.

While bedding his works fundamentally on the great tradition of Italian music drama, in writing for the voice Malipiero abandons the path followed by his countrymen for the past two centuries and definitely avoids the glowing lyrical sweep and sensuous phrase in order to mold and establish a mood with the utmost economy of tonal means. While he everywhere disdains such banal mediums as the fleet and flowing phrases of romantic opera, when circumstances demanded it, he knew how to listen to the call of his Italian blood and stoop to such external mediums of effect as tempests and battles and seething mass scenes. In these parts of the score, in fact, his inspiration was at its richest and most expansive, as illustrated by the penetrating dissonances of the horns which accompanied the removal of the dead Caesar.

Novel Turns of Technique

But inspiration did not pause here. The austere harmonic texture of the entire score was replete with new conceptions and novel turns of technique, in which phrases of great spiritual sensitiveness ran neck and neck with startling dissonances and atonal curvetts of breath-taking audacity. As for the vocal line, most of it partook of the character of *Sprechgesang*, or a trenchant type of declamation that magnified the dramatic effect to a powerful degree.

On the whole, it was music that was not easy to digest or simple for the ear to grasp. Yet because of its clear and penetrating sense of form and its strict adherence to a rigid severity of style,

it still held within it something very noble and very great.

Rudolf Scheel, intendant of the Gera Opera, whose experimental idiosyncrasies of ten years ago had all operative Germany aghast, staged the work in a way that gave full form and feeling to the drama without departing from the soberer channels of well-tried methods. The mass scenes in particular throbbed with life and caught the full essence of Malipiero's treatment, whether it was a melée of confused shouts and cries, or the slow and measured scanning of intoned choruses.

The scenery by Alfred Siercke involved only the simple rearrangement of steps and pillars, which created the pictorial background with the minimum of time and effort. In their quiet simplicity, the different scenes struck a dignified note that met the requirements of the opera with as much felicity as they bowed to the technical limitations of the modest little theatre. George Winkler, who also translated the work into German, achieved wonders with an orchestra of chamber music size, and by mere precision and rhythmic clarity succeeded in swelling the tonal effect to suggest, at all events, the heroic Roman drama of Malipiero's intentions.

For the Bremen performance of 'Antony and Cleopatra', Intendant Gerdes secured the valuable collaboration of that staunch Malipiero disciple Oscar

Düsseldorf Gives First German Performance of Giuseppe Mule's New 'Daphnis', of Which Mussolini Had Accepted the Dedication

Walleck, former intendant of the Munich State Theatres, who staged the work at the Florence premiere last May. In Bremen, everything had to be cut down to far smaller proportions but the declamatory style of the opera and the few singing rôles made this a simple matter for a director of Walleck's capabilities.

In this work, Malipiero has been rigidly unyielding in the maintenance of an atmosphere of austere intellectual detachment, but his aim in this direction was so unswerving and the execution of its technical tasks so exceedingly fine as to fascinate the listener even though the final result was nevertheless lacking in the impressiveness that was such a signal aspect of the companion Roman drama in Gera.

The audiences in both Gera and Bremen listened with close attention and gave Malipiero and his interpreters a warm and sincere ovation. But works such as these really need and deserve the production machinery of a large opera house to magnify the finesse of their craftsmanship and attract a public spiritually attuned to such a background.

In addition to this outward expression of German-Italian musical fraternization, the Düsseldorf Opera under the level artistic direction of Hugo Balzer lent its efforts to the first German performance of Giuseppe Mule's 'Daphnis', a recent work to which sufficient worth was attached in the composer's own country to move Mussolini to accept its dedication.

In the German translation, the opera's title was changed to 'Daphnis und Eglé' to prevent confusion in the public mind with Strauss' latest work. The text by Ettore Romagnoli was similar to the latter work only in name, however, as it portrayed the fate of a Sicilian Orpheus and his fair shepherdess who had to circumvent the wiles of Venus and the devil's advocate before they could enter into their paradise of perfect bliss.

Giuseppe Mule's "Pastoral Poem"

Mule calls his work a "pastoral poem" rather than an opera, and had in mind its

(Continued on page 11)



A Glimpse of Malipiero's Opera 'Julius Caesar', Which Was Produced by the Grand Opera



Dear Musical America:

Curious, isn't it, that when artists feel the worst they often do the best.

It was Jean de Reszke, I think, who said that if a singer only sang when he felt he was in shape to sing, he'd never sing. Many are the tales about how Jean had to be coaxed and wheedled by brother Edouard and others while he paced up and down in his dressing room, insisting that he could not possibly sing, because his voice was in such bad condition—only to go on the stage a little later and sing like a god.

But it is not with Jean and the legendary past that I have to do in this little morsel of backstage talk. It is with today's idol, Kirsten Flagstad, whose record is that of very seldom disappointing an audience.

If it is a tale of fortitude on the part of Mme. Flagstad it is also one of readiness on the part of Dorothee Manski.

Those of you who heard in the hall or over the air one of the three performances given by the New York Philharmonic-Symphony of the second act of 'Tristan und Isolde' may have felt, as I felt, that Mme. Flagstad never has sung more gloriously.

But, believe it or not, she was a victim of the current epidemic of grippe colds and at each performance the question arose as to whether she would have to be replaced by another soprano. On the eve of the first performance there was some lively telephoning to see whether this or that singer was available. The ever dependable Dorothee Manski was found to be within reach and she generously responded to the emergency summons. She had sung the role, you know, at the Salzburg Festivals relatively recently.

On Thursday afternoon Mme. Flagstad, so I am told, consented to make a try of it at the evening performance, but only if Miss Manski was in the wings, ready for anything that might happen. Miss Manski was there, as she was again on Friday afternoon and at the last of the three concerts on Sunday.

Mme. Flagstad's voice yielded no hint of any difficulty. Miss Manski's presence was known to only a handful of persons. There was nothing to suggest that there was ever the slightest need for her. But some of us who attended a certain Metropolitan performance of 'Die Walküre' not many years ago remembered how, when Frida Leider's voice suddenly failed her in Brünnhilde's supplication to Wotan, the

phrase was finished by Miss Manski in the wings so aptly that only a startled few had any notion as to what had happened.

* * *

"For real devotion, go backstage!", writes Sidney Homer in his delightful book, 'My Wife and I'. There is no more significant paragraph in the whole charming narrative, than this one:

"I wish the public knew more of this fellowship. I think of Caruso, sinking his voice to a whisper in the 'Gioconda' duet to help out my wife who was suffering from a terrible cold, and singing only to oblige a desperate management; of the difficulty in inducing him ever to take a curtain call alone; of all the 'Gioconda' cast gathering in my wife's dressing room that night in Cincinnati when her trunk was lost, Nordica with her box of jewels, Plançon with his make-up things, Caruso with his box of shoes, chagrined because they were a shade too large (he knew he had some in New York that would just fit her) and Edyth Walker sewing furiously away on substitute costumes."

Sidney Homer is right. There is altogether too much that is taken for granted in the eternal chatter about professional jealousy and too little that is even suspected in the equally influential sphere of professional camaraderie.

* * *

This brings me to "the great reconciliation", as some of my cronies are calling it. It concerns Mme. Flagstad and Lauritz Melchior and merely means that they are friends again off the stage as well as great lovers on it. One or two of the newspaper reviewers took note of a change in their manner of taking curtain calls in the post-season performances at the Metropolitan. For the first time in a year, the tenor took the soprano by the shoulders in the old familiar way as she made her invariably pretty and distinctive curtsies, with their delightful touch of the girlish and the unspoiled. And as he did this at each of the three performances in which they appeared, there was no escaping the feeling that it signified the end of the "misunderstanding" that admittedly had clouded an otherwise inspiring association. The public saw nothing of it in performances. It was only to be sensed in the different way in which the two great artists came before the curtain. I have heard a tale or two about the cause of the rift, but they scarcely justify any post-mortems. What is worth passing on is that the gifted Eddie McArthur, Mme. Flagstad's accompanist, who made his debut as an opera conductor with 'Lohengrin' recently, is to conduct 'Tristan und Isolde' in San Francisco, with Flagstad and Melchior, I have no doubt, heading the cast.

* * *

A correspondent suggests that special courts ought to be set up for the trial of alleged cases of musical plagiarism. If it were done, some of our old masters like Bach and Handel might thank their stars that they are dead.

The recent passing in Florence of Stanislao Gastaldon brings to mind a controversy that loomed large in the Gay Nineties. Gastaldon was the composer of a song, 'Forbidden Music', from the opening measures of which Reginald de Koven was accused of having borrowed the first phrases of his 'O, Promise Me'. The similarity gave rise to the quip "Lock up your music boxes, de Koven has come to town!"

A stout friend of de Koven pointed out to me that Gastaldon's idea was taken bodily from measures sung by Di Luna in the duet with Leonora in the fourth act of 'Il Trovatore' beginning

'Mira, di acerbe lagrime'. I have no doubt that a friend of Gastaldon could have shown that Verdi got the idea from Chopin's E Minor Concerto.

Did it ever occur to you that 'Say Au-revoir but not Goodbye' occurs note for note in the accompaniment of 'I Know that My Redeemer Liveth' in

Washington has suddenly become so music-conscious as all that.

I am for a ministry, department or bureau of fine arts, but what I really hope for is an extension of the doctor's orchestra idea to congress. When Vice President Garner himself conducts a performance of 'The Old Gray Mare'

SCHERZANDO SKETCHES
By George Hager

No. 63



Divertissement

'The Messiah' and that the phrase was also used, note for note, by Carl Loewe in his ballad, 'Tom, the Rhymer'?

And, of course, there is the little matter of the melody of the final duet in 'Der Rosenkavalier' which is not unlike that of Schubert's 'Haidenröslein' which, in turn (roses and all) can be traced to Louise Reichardt's 'When the Roses Bloom' and this to a passage in Mozart's 'Magic Flute'.

I'm not long on Biblical quotations, but there's something in these lines of the Old Testament: "The thing that hath been is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun".

No, not even that song hit swiped from Tchaikovsky's 'Romeo and Juliet'.

* * *

My morning paper tells me of a movement to install a mural painting of Marian Anderson in the Interior Department Building in Washington. Edward Bruce, chief of the fine arts section of the Treasury Department, is a moving spirit and Secretary Ickes is for it. A national committee is to be formed and the project is to be financed by public subscription.

I can't recall anything of the kind in America's past, so far as honoring a musician is concerned. Miss Anderson, of course, presents a special case, in that she has been singled out to represent the cultural progress of her race. But I don't think a good idea ought to be permitted to end there.

If we must have new postage stamps every few weeks why can't we have a Stephen Foster stamp? Or a MacDowell one? I can think of no end of statues in the national capital, exclusive of the chamber of horrors in the Capitol building, that might well be retired in favor of figures of Theodore Thomas, Victor Herbert and John Philip Sousa.

But in spite of the controversy over Miss Anderson, I don't think official

I will believe that Uncle Sam has really gone musical.

* * *

Just as a matter of fairness, I think I ought to give the D.A.R.'s side of the Anderson affair, as presented at long last by Mrs. Henry M. Robert Jr., the president general and reported by the Associated Press on Tuesday of last week. Said Mrs. Robert:

The hall was engaged for the afternoon of the date when a night appearance was asked and rules forbid rival musical attractions at the hall on the same day.

A rule was adopted more than seven years ago "because of unpleasant experience in attempting to go contrary to conditions and customs existing in the District of Columbia." She did not outline the rule, but apparently referred to one restricting use of the building by Negro artists.

An exception to the rule would have been in violation of "signed agreements and customs for all similar properties in Washington" and would have opened the society to legal responsibility for violation of its own agreements with concert bureaus regularly using the hall.

An exception to the musical event would have meant that the society retreated "under fire of widely scattered groups and organizations many of whom knew nothing of the facts and whose interest had nothing to do with the real question."

Mrs. Robert said agitation had begun and the society had been charged with bad faith before any request for an exception to the rule had been made to the D.A.R. board.

"When independence of action is threatened," she declared, "there can be no surrender."

This is all ancient history now and I don't feel any great urge to comment. To repeat, I just wanted to be fair. But you never can be sure about that, when you undertake to let a pronouncement speak for itself, confides your

Mephisto

LONDON HAS 'FESTIVAL OF MUSIC FOR THE PEOPLE'

Group of Prominent Musicians Organizes Concert Series to Show Inter-relations of Music and Politics—Historical Pageant Is Stirring.

By EDWARD LOCKSPEISER

LONDON, April 10.

UNDER the title "A Festival of Music for the People" a series of concerts has been organized by a group of prominent musicians who wish to rally to the cause of freedom in artistic expression all those who are horrified by the brutal suppression of artistic thought in Central Europe. "Uppermost in all men's minds today" reads the Festival Manifesto "is the thought of peace, the question of their freedom as responsible citizens and the problems related to their work. We shall attempt to supply in this Festival a clear signal, giving courage to attack the difficult situation ahead." In other words, a Left-Wing Festival, once more attempting to drag music into politics—a lamentable association perhaps, but one which, whether we like it or not, has become a reality.

A gigantic pageant on the subject of Music and the People inaugurated the Festival at the Royal Albert Hall. A Flourish for Wind Band was specially composed by Vaughan Williams, while most of the younger English composers of repute took a hand in arranging and composing the music for the ten episodes depicting the growth of their art and its appeal to the people, from Feudal times down to the present day. The names of these composers may not all be well known in America, but they are commanding increasing respect wherever liberal traditions are still cherished. They are: Frederick Austin, Erik Chisholm, Arnold Cooke, Christian Darnton, Norman Demuth, Elisabeth Lutyens, Elizabeth Maconchy, Alan Rawsthorne, Edmund Rubbra, Victor Yates and finally, Alan Bush, the conductor and organizer of the Festival, known in both England and America for his propagation of recent Soviet music.

Events Vividly Juxtaposed

An interesting feature of this pageant was the juxtaposition of historical and present-day events in a remarkably vivid manner; in the episode dealing with the Massacre of the Innocents, for instance, a chorus of Basque children was brought into remind us, if indeed a reminder was necessary, that the horrors of persecutions were with us still. Wat Tyler's revolt in England was linked with the German Peasants' War of the 15th Century, appropriate choruses and songs being most effectively enacted in costume. There were songs and dramatic events from the time of Cromwell, from the age of Handel and from the French Revolution, Parry Jones impersonating Rouget de l'Isle singing the Marseillaise, after a performance had been given of Grétry's ballet "Le Fête de la Raison," written to commemorate the revolutionary triumphs.

Then came the episode entitled "Prisoners." As the last of the French revolutionaries disappeared from the arena, Ludwig van Beethoven descended the rostrum to deliver authentic statements on the imperative necessity for freedom and liberty in artistic expression. To the more cynically-minded, the pale-looking impersonator of the blustering Beethoven rather recalled the



B.B.C. Copyright Photograph.
Benjamin Britten, Whose 'Ballad of Heroes' Was Heard

traditional figure of Chopin. Nor did the impersonator's manner of placing his hand in his coat à la Napoleon help matters. But earnestness and determination were the words of the day, and as "Beethoven" stepped into the centre of the great Albert Hall, followed by a spot light, a Chorus of Prisoners entered, singing the famous chorus from 'Fidelio.' As if evoked by them, another choir of prisoners followed on their heels, singing a song composed in the concentration camps of Nazi Germany, "Beethoven" proudly gazing at the chorus from the end of the hall.

America's Song of Democracy Sung

Paul Robeson accompanied by John Payne and his Negro Choir were the main attraction in the scene showing the liberation of the slaves, and the imposing spectacle ended with a tableau in which suffragettes, and members of the International Brigade in Spain rubbed shoulders with the Dean of Canterbury and other Left-Wing magnificoes who were all gathered together to sing America's song of Democracy 'Men Awake! the Day is Dawning.'

No one is going to deny that the spectacle was tremendously stirring and genuine, despite the fact that there seemed to be little dramatic continuity or tension. But speaking as a musical critic, I cannot say that the experience was exceedingly delectable: subtlety of expression is not bred in concentration camps, and it would be priggish to expect it from composers working under the threatening conditions which prevail even outside the totalitarian countries today. If politics and music are to be inseparable, perhaps musicians must reconcile themselves to the fate of playing second fiddle! But must they be so inseparable as our Left-Wing enthusiasts make out?

The next concert of the Festival was a peculiar hotch-potch. Who ever heard of a chorus singing English folk-songs with an accompaniment of a Russian Balalaika Orchestra! No doubt the combination was devised by those who felt that the Anglo-Polish treaty was not going far enough. It was difficult to see what Schoenberg's complicated cantata, 'Peace on Earth' had to do with music and the people, for this work had obviously been written not for the people at all, but for the snobbish high-brows. Most delightful were the performances given by Medvedeff and his Balalaika orchestra—popular modern

Russian pieces, some of them extracts from film music, others political songs, but all of them alive and full of verve.

Britten's 'Ballad of Heroes'

A high light was reached with the performance at Queen's Hall under Constant Lambert of the 'Ballad of Heroes' for tenor solo, chorus and orchestra, composed by Benjamin Britten "to honour men of the British Battalion, International Brigade, who fell in Spain." The text of this heroic ballad consists of poems by W. H. Auden and Randall Swingler—rather despondent pieces, insisting that the end of the world is just around the corner, a theme, by the way, that poets have chanted since the beginning of time. 'It's farewell to the drawing-rooms' civilized cry', Auden wails in his 'Dance of Death.'

The professors' sensible whereto and why,
The frock-coated diplomats' sound aplomb,
Now matters are settled with gas and bomb.

Later, carrying his imaginings still further, he tells us that Europe already lies in the dark, that the guns can be heard across the hills, so that by the time the gloomy and dreadful work reached its conclusion I found myself wondering how long I should be alive to send messages to MUSICAL AMERICA!

But Benjamin Britten has written a remarkably virile and convincing score, unpretentious, simple and direct. It is not magically inspired, not an epoch-making masterpiece; but it is an honest, straightforward setting of a stirring subject.

Mr. Britten is one of the youngest English composers, having recently reached his twenty-fifth year. He comes from Suffolk where he began to compose at the age of five. Later, in London, he studied under Frank Bridge, John Ireland and Harold Samuel. Despite his tender years, he has represented English music at several foreign festivals, and his work was broadcast before he had reached the age of twenty-one. The 'Ballad for Heroes,' which is his opus 14, was written in the amazingly short time of ten days.

Concerto With Vocal Comments

Alan Bush was the soloist in two movements of his Concerto for pianoforte and orchestra with baritone solo and male voice chorus. This is a curious composition in which the choir comments on the performance, discourses on musical aesthetics and sociology, thus anticipating, so it seems, the criticism of the work that is likely to appear in the next morning's newspaper. "Music itself must fret like a pent flood," declares the choir, "that cannot reach the thirsting fields." And as if there is not



Kenneth N. Collins
Alan Bush, Piano Soloist in His Concerto

enough to complain of in the present state of music, the author of the lines, Randall Swingler returns to his gloomy forecast that "Man's future is to be fought for in our day." If these unhappy left-wing prophets in music and poetry are so sure about the fate of humanity, they might attempt to find some remedy for it, rather than gather us in to Queen's Hall to sing a song about it. Fortunately the Festival ended on a more confident note, with John Ireland's beautiful cantata, 'These Things Shall Be,' on a poem by John Addington Symonds.

A few hours before Madrid fell, Casals was giving a concert in aid of the Spanish refugees at the Albert Hall, the programme including the 'cello concertos of Haydn, Dvořák and Elgar. The great virtuoso, who has appeared here for the last twenty years, could seldom have played more wonderfully. He has changed his Christian name once more, this time from Pau to Pablo, but the reversion from the Catalan to the Spanish form of Paul has no ideological significance; it is simply that the public refused to recognize him as Pau.

Yehudi Menuhin who recently gave a highly successful recital at the Albert Hall, is shortly to give his services, together with those of Sir Henry Wood, at another giant benefit concert in aid of the Jewish refugees.

ROCHESTER CAMPAIGN CLOSES SUCCESSFULLY

Civic Music Association Obtains Funds and Increases Membership—Julia Wilkinson Appears

ROCHESTER, April 20.—The Rochester Civic Music Association 1939 drive for funds closed after a week's work with \$80,747.45 in pledges. Arthur M. See, executive secretary, described it as one of the most successful campaigns of recent years. The sum is 95 per cent of the goal set, and more than 100 per cent of goals of previous years; 1,369 new members signed up, 369 more than the campaign's goal of 1,000.

The Metropolitan Opera Company paid its yearly visit to Rochester on April 3, presenting Massenet's 'Manon' with Jan Kiepura and Grace Moore in the leading roles to a capacity audience in the Eastman Theatre. It was a brilliant performance.

Julia Wilkinson, violist, gave a recital in Kilbourn Hall on April 4. Miss Wilkinson, who has just returned from a European scholarship visit, has fine musicianship and she presented a charming program. M. E. W.

ALL-AMERICAN PROGRAM TO BE SPONSORED BY WPA

National Committee for American Music to Present Works by Five Native Composers

The recently organized National Committee for American Music, with a membership of 1,000,000 musicians, will co-sponsor an all-American orchestral concert of works by Guggenheim Fellows, to be presented by the Composers' Forum-Laboratory of the WPA Federal Music Project on May 7 in Carnegie Hall, ushering in the project's observation of National Music week.

Composers to be represented on the program are Aaron Copland, Walter Piston, Roy Harris, Paul Nordoff and William Schuman. Alexander Smallens will lead the orchestra for the performances of all the works except Schuman's, which calls for chorus and orchestra. Alexander Richter, director of music for the High School of Music and Art of New York, will conduct this work, the mixed chorus of 200 voices being provided by the high school.

The photograph of Albert Stoessel on the front cover is by Geoffrey Landesman, Cleveland.

Strauss's 'Friedenstag' in Zurich—Basel Hears 'Orfeo'

Municipal Theatres in Swiss Centres Active—Strauss Festival Planned for Zurich—Gluck 'Don Juan' Ballet Seen—'Orfeo' and 'Mignon' Delight Basel

By WILLI REICH

BASEL, April 15.

THE two Municipal Theatres in Zürich and Basel are the real centers of opera in Switzerland. Whereas Zürich by virtue of its location shows a more cosmopolitan, modern trend, Basel retains the old, traditional operatic repertoire. In recent years Zürich has attained more and more prominence as a neutral stage for premieres and festival city. In 1937 the premiere of Alban Berg's 'Lulu', in 1938 that of Hindemith's 'Mathis der Maler', were the outstanding operatic events. During this year's festival in June the operas of Richard Strauss, which have long received particular attention in Zürich, will occupy the centre of the musical stage. In preparation for the coming Richard Strauss Festival Zürich was recently the first stage outside of Germany to present the master's 'Friedenstag' ('Day of Peace') in an excellent performance.

The performance in Zürich was of a high order. Robert Denzler's musical direction deserves special praise, as do the soloists: Asger Stig (Commandant), Annie Weber (Maria), and Albert Emmerich (leader of the besiegers).

Gluck Ballet Precedes Opera

The opera was preceded by a newly rehearsed performance of Gluck's ballet 'Don Juan', which made a very good impression in the interesting and tasteful choreography of Heinz Rosen. The

strongest portion of the work is the 'furies' scene, which Gluck later incorporated to the letter in 'Orfeo'. The entire evening bore eloquent testimony to the ability and efficiency of Zürich's operatic stage.

Among other interesting newly rehearsed works in recent weeks were revivals of Eugen d'Albert's 'Tote Augen' and Wagner's 'Lohengrin', in which the young tenor Horst Taubmann created a sensation by the dazzling brilliance of his voice. Both performances were superbly conducted by Hans Swarowsky.

In Basel a performance of Gluck's 'Orfeo' with Gustav Hartung as stage-manager made a sensation. The theatre's excellent contralto, Rose Delmar, gave a splendid performance in the name part. A newly rehearsed performance of Ambroise Thomas's 'Mignon' showed that this former favorite of opera audiences has not forfeited any of its power of attraction or popularity. In the title role a novice, Ruth Moberg, made her first appearance on the Basel stage with good results. Else Böttcher was a delightful Philine, Byslaw Wosniak an excellent Wilhelm Meister.

The Carnival gave both Zürich and Basel an opportunity to unearth some masterworks of the light muse. In Zürich Offenbach's 'La Vie Parisienne' was revived in a magnificent performance, staged by Walter Felsenstein with ingenious parodic elements. In Basel there was an excellent performance of Franz Suppé's 'Boccaccio' under Gustav Hartung, with Helma Varnay in the title role.

Operas in Provincial German Cities

(Continued from page 8)

performance in an open amphitheatre, as it was first given in his native Sicily. It was something between an ode to the Sicilian landscape and a paean of music along the lines of the scenic oratorios that are now so much in vogue. His music had definite illustrative tendencies and contained some duets and passing dance episodes that were winning to the ear, but showed few marks of spiritual contact with the Italian moderns like Casella and Malipiero. Stylistically it should be pigeon-holed somewhere between Zandonai, Giordano and the very young Italians in that vast shadow-land of the melodiously nondescript that blazes forth for a moment and then sinks into well-deserved oblivion.

Zandonai's Opera in Dortmund

While these new Italian works were engaging the attention of German critics, Dortmund trotted out Zandonai's 'Francesca da Rimini', which has not been heard in Germany since one of the provincial opera houses gave several performances of it about twenty-five years ago. The Dortmund production was conducted by Fabio Giampietro of Milan and later on was broadcast from some of the German stations as an important Italian work. Operas of this type and those of the Cilea are being resurrected everywhere in Germany and seem to be arousing more response than at the time of their inception, which is a sign of considerable import that probably requires no further elucidation. The public swallows them with avidity as though some fresh and delectable manna had suddenly fallen down from the invariably melodious Italian heaven. The only thing that can be said for them is that they are considerably less boring than some of the exhumed German works that are now used as repertoire packing.

Along with the great interest in Italian music, the German directors are at the present ready to turn a willing ear to any work dealing with Scandinavian history, or supposedly expressive of Scandinavian folk music. In line with this 'Drang nach Norden', the Chemnitz Opera brought out a brand new opus by the Swedish composer, Albert Henneberg, bearing the cumbersome title 'Es gaert in Smaland' and dealing with a historical episode at the time of the peasant rebellion at the end of the eighteenth century. Henneberg's music was melodious and did not venture much further into the tonal and harmonic deep than Swedish folk songs and dances, which are now being worked to death. Ludwig Leschetizky tried to galvanize the score into some semblance of vitality but the artificiality of the text dulled the edge of any simple message the music might have been able to impart.

The National Theatre in Weimar, which has brought out so many successful light works in the holiday spirit, this year selected a new work by Jaap Kool called 'Schweinewette', which made perfect entertainment for the Carnival season. The composer, who is Dutch by birth, has lived in Germany since his childhood and is now head of a school community in Wickersdorf, near Saalfeld, that is fostering several interesting pedagogic experiments, particularly in the field of music. The work was first given in Wickersdorf as a pastoral Singspiel, played by peasants and workmen, and when Kool added the music, he was obviously only trying to give an already successful little play a musical cloak suitable to the revels of Shrove Tuesday. The Weimar Opera has a flair for works of this kind and once more scored a great success.

The Hamburg Opera also wishing to sound the Carnival note selected a light work, 'Max und Moritz', by Norbert



Glimpses of Recent Swiss Productions. Above, 'Der Friedenstag' in Zurich. Above, Right, Rose Delmar as Orfeo in Basel. Right: A Scene from the Gluck Ballet, 'Don Juan', in Zurich



Louis Jenny, Basel



Foto-Dräyer, Zurich

Schultze, whose 'Schwarzer Peter' was such a tremendous success at the German Opera in Berlin. This new work takes the two famous characters of Wilhelm Busch and retaining the latter's celebrated couplets, weaves a musical farce from long familiar operatic ingredients richly decorated with the customary romantic confectionary. The two characters and Busch's rhymes have a great appeal for the Germans, and Schultze, who apparently lays no special claim to originality, should therefore not be stretched on the critical rack either for the questionable artistic value of the libretto or for his more or less obvious imitations. He wanted sure-fire material and achieved his ends, since the public was not only vastly amused but swallowed the entire concoction with the most obvious relish.

Paris Conservatoire Orchestra Gives All-American Program

PARIS, April 15.—At the request of Isidor Philipp, the noted pianist and teacher, a concert entirely of American works was given by the Société des Concerts du Conservatoire with Charles Münch conducting, in the grand amphitheatre of the Sorbonne on the evening of March 29. Maria Antonia de Castro, pianist, was soloist. The pro-

gram included a Concerto for Orchestra by Piston, MacDowell's Second Piano Concerto, Randall Thompson's Second Symphony and shorter works by Hill, Converse and Copland.

Seventh Monthly Meeting of 'Bohemians' Held

The seventh regular monthly meeting of 'The Bohemians' for this season was held in the Harvard Club on April 3. Candidates for membership, approved by the board of governors, were submitted to the club members for discussion. A program followed in which Sam Lifschey, Carl Deis, Simon Barer, Carlos Mullenix, William Durieux, Frederick Handte and Charles Haubiel participated. Works by Brahms, Chopin, Scriabin, Liszt and Haubiel were performed.

Opera Classes Opened at Conservatory in Holland

GRAVENHAGE, HOLLAND, April 15.—The Royal Conservatory at Gravenhage opened an opera class of dramatic and lyric education on April 1, directed by Dr. Lothar Wallerstein.

ORCHESTRAS: Uncut Second Act of 'Tristan' by Philharmonic

RECENT weeks found the orchestra season waning but programs of unusual novelty and interest were given. John Barbirolli conducted Rossini's 'Petite Messe Solennelle' with the Philharmonic-Symphony, the Westminster Choir and Ria Ginster, Bruna Castagna, Charles Kullman and Leonard Warren as soloists. Kirsten Flagstad, Eyvind Laholm, Enid Svantho, John Gurney and Daniel Harris were soloists in the complete second act of 'Tristan' under Mr. Barbirolli. Paul Hindemith shared the podium with Eugene Ormandy, to conduct the Philadelphia Orchestra in his 'St. Francis'. Nelson Eddy was the soloist at a Philadelphia Orchestra pension fund concert in the



Cosmo-Sileo

Tristan (Eyvind Laholm), Isolde (Kirsten Flagstad) and Conductor John Barbirolli in the Green Room Before a Philharmonic Performance of the Second Act of Wagner's Music-Drama

Metropolitan Opera House conducted by Mr. Ormandy. Bruno Walter completed his series with the NBC Symphony and Hans Lange was his successor at a concert.

Act II of 'Tristan' Given Uncut

New York Philharmonic Symphony, John Barbirolli, conductor. Soloists, Kirsten Flagstad, Enid Svantho, Eyvind Laholm, John Gurney and Daniel Harris. Carnegie Hall, April 13, evening:

Act II, 'Tristan und Isolde'.....Wagner
So far as the records have disclosed, this was New York's first complete performance of the music of the second act of 'Tristan'. A legend has persisted that there was once an uncut performance of the opera at the Metropolitan, but investigation has failed to bear this out. There were some cuts in the particular performance about which the legend was built.

Mr. Barbirolli gave the act in concert form, without action, costumes or stage paraphernalia. Mme. Svantho went into the wings to sing the tower warning and the lovers remained seated for much of the long duet. The playing of the hunting horns offstage at the beginning of the act was the only other faint reminder of operatic procedure. Incidentally, this was the least satisfactory part of the orchestra's performance.

Mr. Barbirolli approached his task with apparently boundless energy and enthusiasm. The superb orchestra took the music in its stride. There was much to indicate the value of fresh study of the score. But the playing was almost invariably too loud in relation to the soloists. Mme. Flagstad sang supremely well, save for the effect of a voice too continuously hard driven. This was Mr. Laholm's New York debut. Wisconsin-born, he has made a career in opera abroad. Now he has returned to his own country in his

prime. He produced ringing high notes that could be heard. They had ample body and were well focused. The middle and lower voice also had fullness, but the quality was less musical.

Miss Svantho sang some beautiful phrases, with high notes well sustained in the warning, though her production was not always smooth.

Mr. Gurney did very creditably by Marke's reproachful address. Mr. Harris had only a few phrases to sing as Melot and Kurwenal. Other performances were given on April 14 and 16. T.

Hindemith Conducts Own Work

Philadelphia Orchestra. Eugene Ormandy and Paul Hindemith conducting. Carnegie Hall, April 11, evening:

Passacaglia (transcribed by Lucien Cailliet)

Buxtehude

Symphony in G Minor (K.559).....Mozart

'Nobilissima Visione' (concert suite from the

ballet 'Saint Francis').....Hindemith

'Russian Easter' Overture, Rimsky-Korsakoff

Paul Hindemith's presence as guest conductor of his 'Saint Francis' music at this concert added interest to an evening scarcely notable for distinction of style or interpretation. Though obviously not a born conductor, as he is a born composer, Mr. Hindemith led the orchestra with earnestness and authority. It was an interesting experience to hear the 'Saint Francis' music by itself, though certain scenes from Leonide Massine's choreography persisted in the mind's eye. The score reveals upon repeated hearings stretches of eloquence, but also passages of stolid, phlegmatic temperament which do not come alive. As a whole, however, it seems the most vital of the composer's works heard here since the music from 'Mathis der Maler'.

The plenitude of tone and the shimmering colors of the Philadelphia Orchestra made the Buxtehude passacaglia exciting as sheer sound, though Mr. Cailliet's orchestration was questionable from the point of view of style and the real spirit of the noble original. Mr. Ormandy obtained a glittering performance of Mozart's G Minor Symphony, replete with vigorous attacks and sweetness of phrase, but with little of the

(Continued on page 19)

Rossini Mass Given by Barbirolli

Westminster Choir Appears With Philharmonic—Ginster, Castagna, Kullman and Warren Are Soloists at Three Performances of Historic Work

ROSSINI'S neglected 'Petite Messe Solennelle', the title converted to 'Messe Solenne', was given three times by the New York Philharmonic-Symphony, April 5, afternoon, 6, evening and 9, afternoon, in Carnegie Hall. John Barbirolli conducted. The chorus was that of the Westminster Choir, of which John Finley Williamson is conductor. Soloists were Ria Ginster, soprano, Bruna Castagna, contralto, Charles Kullman, tenor, and Leonard Warren, bass.

The American history of the mass is obscure. Presumably there had been earlier performances in New York and elsewhere. Though Rossini himself never heard a public performance of the mass, shortly after his death in 1868 it was toured in Europe as if it were an opera, much as Verdi's 'Manzoni Requiem' was. Rossini referred to it as the "last sin" of his old age, though it was not in fact the last music to come from his pen. Composed thirty-four years after his last opera, 'William Tell' (and fifty-seven after 'The Barber of Seville') it was the most important of the works undertaken when he finally resumed composing after the interim of 'The Great Renunciation'.

The composer acted as page-turner at two private performances given on March

14 and 15, 1864, with only some of his Parisian friends in attendance. These included Meyerbeer, who was lavish in his praise. For these performances, the accompaniment consisted of two pianos and a harmonium. Though Rossini preferred the mass in this form, he later orchestrated it, because, as he then said, if he did not do this, someone else would.

The 'Petite Messe' is in no sense 'petite', though in much of the music are to be found an intimacy and a compactness to distinguish it from the great polyphonic masses of the Catholic Church. Whether the diminutive in the title was the fancy of one of Rossini's impish or depreciatory moods is pure conjecture. The work took an hour and twenty-five minutes to perform, several cuts serving to shorten it by possibly ten minutes. A generous intermission extended the evening to about the usual length of an ordinary symphonic concert.

The mass divides itself into fourteen numbers, of which only two, the opening 'Kyrie-Christie' and the 'Cum Sancto' are solely for chorus. The four soloists, tenor, soprano, alto and bass, carry more than the usual burdens, being heard alone, with one another in varying groups, and with the chorus. The orchestration is of a symphonic character. It is a marvel of restraint and sensitivity. To associate such refinement of scoring with the crackling crescendi of the early Rossini overtures is not easy.

When it was new, the harmony of the mass was regarded as dissonant and daring. Rossini said he had sugar-coated the dissonance. Today neither the dissonance

nor the sugar-coating invites any particular attention. What is remarkable in the mass, aside from its refinements and its vocal grace, is its flow of direct and charming melody. This is affectionate melody, for the most part neither churchly in character nor dramatic in the sense of much of the melody of Verdi's 'Requiem'. It is soft and winning, but it escapes the sentimental.

The opening 'Kyrie' is perhaps the most sanctimonious music of a work that in spite of its text can be called secular. Worthy of Bach or Handel is the 'Cum sancto', in which there is fugal utterance on a large scale. Mr. Barbirolli inexplicably elected to cut the heart out of this chorus—the particular part of the mass which moved Meyerbeer to raptures and caused him to dub the composer Jupiter Rossini. There were other cuts in the 'Et Resurrexit' and a repeat in the 'Preludio religioso' for organ and orchestra was omitted.

Little but high praise can be given the performance. The orchestra contributed playing that was finegrained. The chorus was vital and responsive in its singing, with balances admirably maintained and parts clearly defined. The soloists met their obligations lyrically and expressively. Some notes were taken an octave high by Mr. Warren, a baritone singing a bass part. His delivery of the 'Quoniam' was rich in quality. Miss Ginster gave much of tenderness to the 'O Salutaris' and Miss Castagna, whose singing was consistently good, made the most of the final 'Agnus Dei' with the chorus. Mr. Barbirolli altered the effect of the score in one place by bringing all the altos in on a solo passage. Contralto, tenor and bass formed an appealing trio in the 'Gratias'.

O. T.

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Henri Sauguet's First Opera Produced in Paris

'La Chartreuse de Parme,' Based Upon Stendhal Novel and Ten Years in Making, Has Impressive Performance

PARIS, April 10.

AFTER a full year of preparation and rehearsal, the Grand Opera has produced Henri Sauguet's four-act opera 'La Chartreuse de Parme.' Although the composer had achieved some celebrity with many ballets, comic



Henri Sauguet

operas, incidental music for plays and more than 100 songs, this is his first opera—and he labored over it for ten years.

As its title indicates, the work is based upon Stendhal's novel—one of the most famous in French literature—from which the librettist Armand

Luibel has taken eleven "pictures," or episodes centering around Fabrice, the young adventurer, and his thwarted love for Clelia Conti. Fabrice, after having fought as a volunteer for Napoleon, after prosecution for manslaughter and imprisonment as a political offender, from which he escapes with Clelia's help, takes refuge in the cloth of the clergy. The libretto follows the novel, "illustrates," as it were, some of its main chapters, from the first meeting of Fabrice and Clelia to their last conversation; from the evening in La Scala (the proscenium box of which is reconstructed on the stage) to the last sermon of Fabrice, who withdraws into the monastery the Chartreuse de Parme. Probably the librettist eliminated everything political as "unsuitable for the stage," shortened the episodes and so tried to simplify the plot. But it is confused, too much is assumed in places, the happenings, the psychological impulses, and historical events are only understandable to one who is acquainted with the novel or who has carefully read the libretto or program in advance.

Stendhal's work is a picture of Italy of the years immediately after 1815. It mirrors a Romanesque, sensitive epoch, far removed from our sensibilities. Such material would of necessity either entice the musician into imitating its style, or would bring him into conflict with the spirit of the book. Henri Sauguet succumbed to the temptation and wrote music in the Italian style, filled with reminiscences of Italian opera from Bellini to Puccini. The influence of new trends is discernible only in the structure, in the replacement of the "symphonic" by the "melodic" opera, in which the voices dominate and the orchestra retires to the background when the text is to be made clear, in the formation of the scenes as well-rounded numbers, arias, duets, ensembles in the Italian style, in the avoidance of the pathetic, the bombastic, in the freer treatment of movement and instrumentation. There is much "music" in this score, if one understands by that harmony and melody; there is genuine feeling, a sensitiveness which is rare today, a sense for atmosphere and delicate nuances.

And yet it is not enough that a pretentious, four-hour opera be pleasing



Act I, Scene I, of Sauguet's Opera: On the Highway from Como to Milan, the Watch Stops the Coach Containing Fabrice del Dongo (Raoul Jobin) and the Countess Gina (Germaine Lubin)

and "assez joli," as one says in Paris. Sauguet forgets (so, unfortunately, do most composers today) that opera is a dramatic work of art, demanding action, suspense, climax and dénouement, that the stage must generate a spark, something overwhelming, compelling, which grips us as human beings.

Impelled by creative inspiration, Stendhal dashed off his masterwork in seven weeks; in ten years Sauguet composed, besides many other pieces, the score of this opera, which unfortunately, perhaps for this reason, is not a unified work, but a succession of little individual pieces, some of which, however,—such as the tender serenade and Clelia's prayer in the third act, or the closing duet of Fabrice and Clelia—are

poetic and full of feeling. But this is not adequate to sustain the four acts, the length of which is relieved only by the constant changes of scene, continually presenting something new to the eye. And though the scenes of the second part are more closely knit, more direct in their expression, the opera remains, nevertheless, the work of a composer of ballets and songs, who has ventured upon a task here which he was not able to accomplish (at least for the time being).

Only in the small form, in the song, duo, dance, intermezzo, is he able to achieve the best. The value of this score lies in its lyric qualities. This fact makes the intrusion of elements of buffo opera, of operetta and of the salon,

devotion to the league and our great orchestra". . . that the solace of great music might be bequeathed to "your descendants."

A musical program was given by John Amans, first flutist of the Philharmonic, and Patricia Travers, eleven-year old violinist, who played music by Mendelssohn, Hubay and Novacek, with a maturity and musicianship that was astounding for one of her years. Mr. Amans offered a sonata by Telemann.

AMERICAN LYRIC GROUP ASSEMBLES TWO CASTS

Singers Chosen for 'The Devil and Daniel Webster' and 'Susanna, Don't You Cry'

Casting has been completed for the two initial productions of the American Lyric Theatre, Inc., which will open on May 18 at the Martin Beck Theatre, and rehearsals have begun. The two works are 'The Devil and Daniel Webster,' libretto by Stephen Vincent Benet and music by Douglas Moore, and 'Susanna, Don't You Cry,' based on Stephen Foster melodies, by Clarence Loomis and Sara Newmeyer. An orchestra of forty-seven men has been assembled under the direction of Fritz Reiner.

The cast for the Benet-Moore work includes John Gurney, Nancy McCord, Lansing Hatfield, George Rasely and Clair Kramer. For the Loomis-New-

which are foreign to its style, all the more disturbing. There are also some banalities and cheap operatic effects that are irritating and raise doubts as to the composer's seriousness. Whether one approves of the work or not, it is regrettable that a young composer, who has grown up in the circle of modern musicians, who was co-founder of the "Ecole d'Arcueil" of Satie in 1923, and who as critic of a Paris newspaper can take account daily of modern developments, should be so estranged from his time, so reactionary in his music.

The Grand Opéra, which had not produced any new work for three years (aside from some ballets) went to great pains and expense for this première. The orchestral and scenic presentations, under the direction respectively of Philippe Gaubert and M. Chéreau, the stage-manager, were tasteful and alive, as was the ballet, in the choreography of which Aveline adhered to the style of olden times, to the spirit of the Milan dancing-master Viganò. The picturesque decorations by the young scenic artist Jacques Dupont gave the play a beautiful setting, which was filled with atmosphere.

The vocally and histrionically talented lyric tenor Raoul Jobin sang the lead. Germaine Lubin, first soprano of the Opéra, and Jacqueline Courtin, a charming young singer with a pure soprano, filled the two female roles.

And yet, good as was the performance, well-meaning as was the elite audience of the evening with its literary and musical interests, the reception accorded the work was reserved. The ballet in the third scene and the scenery were the occasion for the first louder applause, and not until the third and fourth acts did the listeners take a keener interest and applaud more vigorously,—the interpreters apparently more than the work.

DR. ARNO HUTH

FINAL LUNCHEON HELD BY SYMPHONY LEAGUE

Barbirolli and Field Speakers at Meeting—Latter Stresses Need for Endowment

The New York Philharmonic-Symphony League held as its closing event of the season, a luncheon in the Hotel Plaza on April 18. Mrs. John T. Pratt, chairman, presided. Among the speakers were John Barbirolli, conductor of the Philharmonic-Symphony, Marshall Field, president of the orchestra's board of directors, and Carleton Smith, music critic.

Mr. Field gave statistics, pointing out that the cost of the orchestra's maintenance was \$598,000 of which \$318,000 was supplied by subscription sales, \$59,000 by box-office sales, and \$12,000 were the profits of the orchestra's tour. This left a deficit of \$200,000, made up in part, by \$23,000 from various investments, \$50,000 from the Sunday afternoon broadcasts, \$25,000 from recordings and \$26,000 received from voluntary subscribers among the orchestra's radio audience. \$49,000 was contributed by the auxiliary board of the society, Mrs. Vincent Astor, chairman. The remainder of the deficit was erased by money from the campaign fund, which would "run out eventually." He stressed the need of a permanent endowment fund for the orchestra.

Mr. Barbirolli pleaded for "unstinted

meyer production, to be given on May 22, the cast is as follows: Bettina Hall, Hope Manning, Michael Bartlett, Lansing Hatfield, Robert Chisholm, Merle Madden, Clair Kramer and Peter Chambers.

The third presentation on May 26 will be an American dance series by the Ballet Caravan under Lincoln Kirstein, including 'Filling Station,' 'Billy the Kid' and 'Pocahontas' by Virgil Thomson, Aaron Copland and Elliott Carter. Fritz Kitzinger will conduct.

Robert Edmond Jones, stage designer, will be in charge of the productions. He will be assisted by Richard S. Aldrich as associate producer and by Lee Pattison as music director.

OPERA GUILD MEETS

Adds Five Directors to Board—Gives \$6,000 to Metropolitan Fund

At the annual meeting of the Metropolitan Opera Guild in the Hotel Pierre on April 18, five new directors were added to the board. Mrs. August Belmont presided. The new members are Mrs. Alexander McLanahan, Mrs. Carl Pforzheimer, Mrs. George B. St. George, Dr. Clinton B. Barker and Dr. Otto Sussman. Donald Peabody Blagden was appointed chairman of the executive committee.

It was reported that the Guild has given \$6,000, the profit of its 'Boris Godunoff' performance, to the Opera Reserve Fund.

CONCERTS: Newcomers Add Brilliance to Waning Season

WITH the concert schedule growing lighter, pianists took the lead with a list including Josef Hofmann in a Chopin program, Artur Rubinstein, Lyell Barbour, Helen Thomas, and Jakob Gimpel. On the vocal roster were Marian Anderson, Rose Bampton, Daniel Morales, Emma Pitt and Anita Atwater. Rudolf Serkin and Adolf Busch completed their second sonata series; the Busch Quartet made its final appearance and the Beethoven Association gave the last of its series of concerts. Helen Teschner Tas and Ernst Victor Wolff were heard in sonatas. The Helvetia Maennerchor sang and Miriam Winslow and Foster Fitz-Simons gave a dance recital.

Helen Thomas Makes Debut as Pianist

Helen Thomas, pianist, made her New York debut in Town Hall on the evening of April 3, including on the program a composition of her own, an 'Etude fantastique'. Her program opened with the Busoni arrangement of Bach's chorale prelude 'In dir ist Freude' and it continued with the Franck-Bauer Prelude, Fugue et Variation, Schumann's 'Kreisleriana', Ravel's Sonatine, Rachmaninoff's Prelude in G Major, Medtner's 'Fairy Tale' in B Minor, Liszt's 'Valse Oubliée' and her own etude.

This was obviously the program of a romanticist and lyricist, and it was in such moods that Miss Thomas's playing was most persuasive. Her interpretations revealed a sensitive and receptive imagination, limited as yet in its range, but genuinely musical, and her technique had similar characteristics. The forthright manner in which Miss Thomas played the Bach-Busoni chorale prelude gave evidence of poise and assurance, and in the Franck work, an arrangement of an organ piece, there were touches of delicate coloring, though a more sparing use of the pedal in places would have been desirable. Miss Thomas's playing of the 'Kreisleriana' was poetic, especially in the reflective sections, though she did not appear to possess as yet the boldness and sweep of technique and emotion to convey its more impetuous moods. The Ravel Sonatine was surer ground. Miss Thomas was cordially welcomed. S.

Rose Bampton Closes Town Hall Endowment Series

Rose Bampton, soprano of the Metropolitan Opera, gave a delayed recital in the Town Hall on the evening of April 11, with Coenraad V. Bos at the piano. This was in place of an earlier appearance which Miss Bampton had to abandon through indisposition when half-way through. Much of the program was delightfully sung and gave obvious pleasure to a capacity audience which was well-disposed in temper. Of three Bach works, which began the proceedings, the difficult aria of Momus from the cantata 'Der Streit zwischen Phoebus und Pan' was by far the best, being sung with fluency and excellent tone. The same ability in rapid passages was evident in the aria 'Nacqui all'Affano' from Rossini's 'La Cenerentola'. A group of Lieder by Schubert, Mahler and Strauss was well given, particularly Mahler's 'Ich Ging mit Lust'. In a French group, Bachelet's torrid 'Chère Nuit' was excellent, and in the group in English, Hageman's 'Do Not Go, My Love' an exquisite piece of singing. Miss Bampton was generous with encores and included among them 'Vissi d'Arte' in which she was especially successful.

In view of the fact that Miss Bampton's first singing was done as a coloratura soprano, her second karma as a contralto; and for the last several years as a dramatic soprano, it is not surprising that there was an occasional tone less lovely than most,



Rose Bampton



Daniel Morales



Lyell Barbour



Helen Thomas

but throughout the program her artistic intentions were of the highest and the recital was one of undeniable worth and charm. N.

Lyell Barbour Returns

Lyell Barbour, pianist. Town Hall, April 5, evening:

Fantasia in C Minor.....Mozart
'Moment Musical', Op. 9, No. 4.....Schubert
Variations 'Sérieuses'.....Mendelssohn
Polonaise in B Flat Major (posth.); Nocturne in C Sharp Minor (posth.).....Chopin
Romanze in B Major, Op. 28.....Schumann
Intermezzo, Op. 116, No. 6; Capriccio, Op. 116, No. 7.....Brahms
'Mouvement'; 'La Sérénade Interrompue'.....Debussy
Nocturne in E Flat Minor.....Fauré
'Alborado del gracioso'.....Ravel

Mr. Barbour returned to a New York concert hall on this occasion after several years' absence. His program had been chosen with taste and with a commendable consideration for the not too familiar. To avoid those compositions which are ridden to death every season was in itself enough to win the gratitude of his listeners. And he approached this music with sincerity and the poise of an experienced musician.

The Mozart Fantasia on this program should be played oftener, for it has a bolder line than most of the sonatas and is an interesting example of the freedom with which Mozart could write. Mr. Barbour played it with rhythmic precision, clarity and technical command. He did not reveal the delicacy and lightness of touch needed to make the lighter sections sparkle, but his performance was in Mozartean style. Mr. Barbour's playing still calls for a greater expression of personality and emotion, but it was characterized by solid technical attainment and intelligence. S.

Helvetia Maennerchor Gives Annual Concert

The Helvetia Maennerchor, of which Germain P. Lachat is director, gave its annual concert in the Town Hall on the evening of April 1, assisted by the Roulier Trio, composed of Edna Roulier, violin; Bettina Roulier, 'cello, and Gordon Stearns, piano. The chorus sang Reiner's 'Vaterlandshymne'; songs in Swiss dialect by Oetiker and Niedermann; Enders's 'Trav'lin'; Trunk's 'Autumn'; Beines's 'Am Rigi'; Haug's 'Trinkled'; Bovet's 'Hymne au printemps'; Jacques-Dalcroze's 'Le Coeur de ma Mie'; Jungst's 'An die Heimat'; and Laib's 'Wo Berge sich Erheben'. George Bammert yodelled 'Meine Alpen' and 'U de Berge Liabi Fründli'. The trio played Mozart's Trio in B Flat (K. 502) and works by Sandby, Beethoven and Raff; and Edna and Bettina Roulier played solo groups. Z.

Daniel Morales Give Song Recital

Daniel Morales, baritone, returned in recital after an absence of five years to Carnegie Hall on the evening of April 9. He began his program with a group of songs in Italian by Beethoven, Rosa, Milotti and Mozart, then offering a group of Schubert Lieder and ending the first half with the 'Largo al Factotum' from Rossini's 'Barber of Seville'. The second half of the program was given over to songs by Saint-Saëns, Tchaikovsky, Mussorgsky, Alvarez, Granados, Soriano, Larruga and Serrano.

It was in the Spanish songs that Mr.

Morales was at his best. Gifted with a voice of warm quality and ample proportions, he used it in a way which impaired its effectiveness. His upper tones were breathy, loudly sung tones were not properly focussed and his breath support was uneven. However, Mr. Morales occasionally produced a phrase which did justice to his indubitable natural gifts. His Schubert Lieder suffered from an exotic pronunciation and vocal method, though they were sung with sincerity and dramatic intensity. Egil Foss's accompaniments were sketchily played. The audience was cordial. S.

Artur Rubinstein Returns in Recital

Artur Rubinstein, pianist. Carnegie Hall, April 4, evening:

Sonata in B Minor.....Liszt
'Carnaval', Op. 9.....Schumann
Impromptu in F Sharp; Three
Preludes; Valse in A Flat.....Chopin
'Bourrée Fantasque'.....Chabrier
'O Prole do Bebe'.....Villa-Lobos
'Hommage à Rameau';
'Poissens d'or'.....Debussy
Dance from 'The Three-Cornered Hat';
'Fire Dance' from 'El Amor Brujo'.....Fallas

Mr. Rubinstein had chosen a predominantly virtuosic program for this recital and he was in a predominantly virtuosic mood, though Schumann's 'Carnaval' offered a gratifying interlude of simplicity and lyricism. Liszt's Sonata in B Minor is not the best composition in the world with which to begin a concert, but once he had warmed to his task, Mr. Rubinstein played it with the élan and bravura so necessary to make its bombastic and often sentimental pages palatable. Time has treated this sonata unkindly, though it contains some of Liszt's best music. It was in the 'Carnaval' that Mr. Rubinstein was musically most persuasive. His nuances of touch and outlining of inner melodies in such sections as the 'Florestan' and 'Reconnaissance' and his playing of the superb 'March of the Davidsbündler against the Philistines' were in true Schumannesque style.

In the Chopin group Mr. Rubinstein's flair for the music of his compatriot came to the fore, and his playing of the D Minor Prelude with its three booming notes at the close had whirlwind power. Just why he unearthed Chabrier's cheap and commonplace 'Bourrée' it is hard to see. The Villa-Lobos pieces, entitled 'The Mulatto Doll', 'The Broken Doll' and 'Polichinelle', empty as they were of musical content, were at least acceptable vehicles for an astounding display of virtuosity. Again in the final Spanish dances the pianist was in his element and no one could have played them more intoxicatingly. S.

Adolf Busch and Rudolf Serkin Play Reger Sonata

Adolf Busch, violinist. Rudolf Serkin, pianist. Town Hall, April 8, evening:

Sonata in C Minor, Op. 139.....Reger
Sonata in E Flat Major (K. 481).....Mozart
Phantasia in C Major, Op. 159.....Schubert

By a fortunate coincidence, the week of this final recital by Adolf Busch and Rudolf Serkin brought unfamiliar choral and orchestral masterpieces to the attention of New York music lovers, so that it was only fitting that they should play Reger's magnificent C Minor Sonata and play it surpassingly well. Only artists of the first rank could have made this recondite work so eloquent and direct, for in the piano part

particularly it is full of fiendish difficulties, which passed unnoticed, so consummately did Mr. Serkin and Mr. Busch play it. The breadth and intensity of Mr. Busch's tone in the largo were deeply moving and the exquisite vivace was amazingly light and fluent, with Mr. Serkin's fingers evoking wisps of tone from the piano. Though overlong, the final andantino and variations of this sonata are full of melodic inspiration and harmonic beauty.

Both the Mozart and Schubert works were played with the masterly finish and understanding which have characterized the entire series of recitals of which this was the last. It is devoutly to be wished that Mr. Busch and Mr. Serkin will return next season, for artistry such as theirs must always remain a rarity. S.

Busch Quartet Completes Series of Recitals

The Busch Quartet completed the series of six recitals which it has given in conjunction with the Perole Quartet on the evening of April 7 in the Carnegie Chamber Music Hall. Messrs. Adolf Busch, Gösta Andreasson, Karl Doktor and Hermann Busch gave a program made up of two masterpieces: Mozart's Quartet in B Flat Major (K. 458) and Beethoven's Quartet in C Sharp Minor, Op. 131. As throughout the series, the four musicians played with a unanimity of purpose and style and with a fiery intensity which resulted in the highest enjoyment for their listeners. The audience applauded them warmly. N.

Hofmann Offers Chopin Program

Josef Hofmann, pianist; Carnegie Hall, April 15, afternoon:

ALL-CHOPIN PROGRAM

Polonaise Fantasie, Impromptu in A Flat, Mazurka in F Sharp Minor, Mazurka in C, Ballade in G Minor, Sonata in B Minor, Op. 58; Polonaise in C Sharp Minor, Grande Valse Brillante, Nocturne in E, Scherzo in C Sharp Minor.

The keystone of Mr. Hofmann's second New York recital of this season was the Sonata in B Minor, the first and last thirds of his program leading up to and away from that work. His predilection for Chopin is well known and it was small wonder that an afternoon devoted to the works of that composer should attract an audience as large as that which filled Carnegie Hall, worshipfully, upon this occasion.

Mr. Hofmann built his tonal edifice with the artistry of a master-mason, utilizing the first five smaller works with uncanny dexterity, increasing his tonal scope with each, until he reached the peak of the afternoon, the Sonata. The Polonaise Fantasie, with which the program opened, was performed with a reticent, lyrical touch, the Impromptu in A Flat and the G Minor Ballade with deep feeling and profound insight, and the two Mazourkas revealed the incomparable felicity and lightness of touch that is the peculiar property of Mr. Hofmann.

His playing of the Sonata was incredible; it was necessary to hear and see his performance before it could be believed. All of the power, the loveliness, the magical tonal embroidery that is Chopin were revealed, and the pianist revelled in the most devilishly difficult passages, playing with consummate artistry and skill. Mr. Hofmann has long since passed, or so it seems, the last outposts of technical worries, and he is free to devote himself only to interpretative problems and the pure concerns of sound. Throughout the afternoon the piano surged with tone and sang of ineffable things, re-creations, it must be believed, that would have delighted the ear of the composer. W.

Marian Anderson Gives Fourth Recital

For her fourth New York recital appearance this season, Marian Anderson drew a crowded house in Carnegie Hall on the evening of April 16. Every seat was occupied and the standing room crowded to suffocation.

Beginning with two Handel arias, Miss

(Continued on page 18)

McDONALD SUCCEEDS ALLEN AS MANAGER

Philadelphia Orchestra Association Elects Composer for Three-Year Term

PHILADELPHIA, April 20.—Harl McDonald, prominent American composer and chairman of the department of music at the University of Pennsyl-



Harl McDonald

vania, was elected by the Philadelphia Orchestra Association today to succeed Alfred Reginald Allen as manager of the Philadelphia Orchestra, Mr. Allen having recently submitted his resignation. Dr. McDonald's service as manager will begin on June 1, and he has been engaged for three years.

Taking a leading part in the musical life of this city, as composer, pedagogue, lecturer and choral leader, Dr. McDonald has also been an active figure in Philadelphia Orchestra affairs for several years past as a member of the board of directors; he will continue his membership on the board when he assumes his new post.

In an interview Dr. McDonald declared that he planned a program to dispel the notion that the Academy of Music (the orchestra's home) is "the holy place of the wealthy." He stated that reduction in admission prices are under consideration in order to broaden the orchestra's basis of support.

Dr. McDonald, born in Colorado forty years ago, has been associated with the University of Pennsylvania department of music since 1927, and many of his compositions have had their first performances in Philadelphia, several by the Philadelphia Orchestra. Among his compositions are works for orchestra; for chorus and orchestra; for chorus a cappella; chamber music compositions in various forms; piano pieces, and songs. Dr. McDonald has also engaged in research work in the electrical measurement of tones, scale divisions, and other branches of the science, under a Rockefeller Foundation grant in 1930.

WILLIAM E. SMITH

Fritz Fall Conducts 'Rigoletto' in Dallas

DALLAS, April 20.—Fritz Fall, conductor of the Tyler Symphony, led the first of two performances of Verdi's 'Rigoletto' given by the Hockaday Institute of Music on March 29 at the Circle Theatre.

ANDERSON SINGS AT LINCOLN MEMORIAL

Contralto Appears in Capital Before Cheering Throng of 75,000 Persons

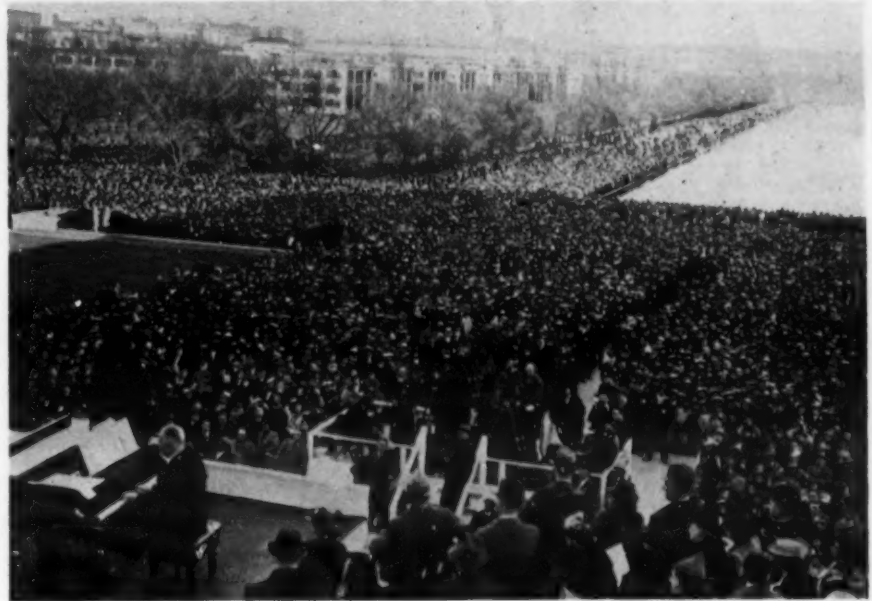
WASHINGTON, D. C., April 20.—In a vast auditorium that had the sky for roof and the classic Lincoln Memorial for stage drop, Marian Anderson, Negro contralto, sang on Easter Sunday afternoon for a cheering throng of 75,000 persons. Men, women and children of all races and creeds took part in this unique tribute to a celebrated artist, to whom the Capital's concert halls of suitable size had been denied. Not since Lindbergh's triumphant return from Paris, Park officials said, had so many people assembled in Washington to honor a favorite.

Miss Anderson's program was attended by a ceremony befitting so unusual an occasion. She was escorted to her place before the great assemblage by Secretary of the Interior Harold L. Ickes, who introduced her. The platform from which she sang was flanked by distinguished admirers, including Cabinet officers, Supreme Court justices, Senators and diplomats, and also leaders of Miss Anderson's own race. There, too, sat the singer's mother, who had come from Philadelphia for the event.

The vast audience filled the drive that circles the Memorial, and occupied the parkway that borders the Reflecting Pool extending toward the Washington Monument. Before this multitude in the shadow of the memorial erected to the Great Emancipator, Marian Anderson rose, closed her eyes and sang 'My Country 'Tis of Thee'. It was never sung more eloquently. She then sang the aria 'O Mio Fernando', from 'La Favorita', and Schubert's 'Ave Maria'.

After an intermission she turned to the songs born of her race, the Negro spirituals. A group of these came to a climax with 'Nobody Knows de Trouble

I've Seen', as an encore. Miss Anderson, whose singing is a simple matter of opening her mouth and her heart, literally filled the air with emotion. And



Wide World

A General View of the Crowd of 75,000 Persons Gathered at the Sides of the Lincoln Memorial Pool to Hear Marian Anderson Give a Half-Hour Free Public Concert

when she had finished there were no dry eyes.

Singer Makes Speech

To prolonged applause the artist responded with a short talk. She wanted her friends to know, she said, that she was deeply touched by the tribute they had paid her.

And so a ceremony attended by the peace and goodwill appropriate to Easter was the happy ending to a two-months' controversy. In mid-winter Miss Anderson's manager had applied for the use of the D. A. R. Constitution Hall

for a recital. This was denied because of the artist's race. Later public school authorities agreed to permit her to use the auditorium of its largest high school in view of the "emergency." The local committee sponsoring the artist's ap-

pearance declined the offer so conditioned.

JAY WALZ

New Mabel Daniels Work Has Numerous Easter Hearings

Mabel Daniels's new festival hymn, 'Salve, Festa Dies' for mixed voices, has had numerous performances recently. It was given at a festival of American music by Lazar S. Saminsky in New York, on Easter Day at Trinity Church, Boston, and on the Founders' Day program at Boston University, where it was sung by a chorus of 150 voices.

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Popular Support for Orchestras

IN starting a "campaign" for a maintenance fund of \$110,000 to support the Cleveland Orchestra through the coming year, the orchestra's management arranged a novel melange of travesty and serious propaganda. On the afternoon of April 16, fifteen members of the orchestra, including the assistant conductor Rudolph Ringwall, were arrested for playing in the streets without a permit and blocking traffic. Arraigned in the Municipal Court, they pleaded that, since there was no longer enough money to support the orchestra, they were out of jobs and were forced to play on the street.

To defend the musicians a group of distinguished citizens was present, including the mayor of the city, who testified that the orchestra had "lifted the morale of Cleveland" and described some of its services. The chairman of the orchestra's citizen committee told the court that the Cleveland Orchestra had been the city's best advertising medium, having played in 164 cities in the United States since its beginning twenty years ago. The record shows 827 concerts in those cities, he said, making the orchestra "Cleveland's pre-eminent ambassador of good will."

A wise magistrate dismissed the case and released the players; and immediately thereafter more than 1,000 team workers for the campaign, gathered in Severance Hall, witnessed a "Grand Musico-Dramatic Spectacle" entitled "Trial by Jury, or an Orchestra Jailed." Much enthusiasm was aroused, and two days later, at its first report-meeting, the campaign committee was able to announce that pledges for more than \$29,500 had been received.

A symphonic orchestra benefits its community in many and immeasurable ways. The extent to which that fact is appreciated by the people of

MUSICAL AMERICA for April 25, 1939

Cleveland will be indicated by the results of this appeal to the average citizen to help towards the support of one of his city's greatest institutions.

The Cleveland Orchestra's campaign deserves to succeed—and we are confident will succeed. Its success will not only be of inestimable benefit to its home city, but will also be a source of encouragement and real help to all the other great orchestras of America that need public support—and which one does not?

World's Fair and Stadium

THE decision to extend the season of Stadium concerts in New York to ten weeks will be widely applauded. So, too, the arrangement whereby the New York Philharmonic-Symphony has been made the official orchestra of the New York World's Fair. The orchestra will have a prominent part in the Fair's music program, not only under its own conductor, John Barbirolli, whose program at the Exposition Music Hall on April 30 will serve as an inaugural event, but under noted guests, several of whom will present programs devoted to the music of particular nationalities under the auspices of foreign governments.

Important as are these events under the auspices of the World's Fair music department, it would have been a calamity if they had entailed any curtailment of the Stadium concerts. These have become too important a factor in the lives of hundreds of thousands of the city's residents for anything else to have adequately taken their place. Instead of curtailment, two weeks have been added to the season, which, opening on June 14, will be in progress at the time the Fair patronage is at its height.

Like the Metropolitan Opera performances beginning on May 2 and the several orchestral events in Carnegie Hall, the Stadium will serve to make musical New York a part of the exposition vista for many thousands of music lovers. This has been the hope, from the first, of Olin Downes, the Fair's music director and others who have collaborated with him in planning the Exposition's musical program. Nothing will better emphasize New York's role of host to the nation than the Stadium concerts. The city has every reason to be proud that it is to share them with its multitudes of guests.

A Tribute Becomes a Habit

PRESUMABLY, a conductor brings an orchestra to its feet to share in applause because a work has been exceptionally well played. Like any other tribute, this becomes a meaningless formality if it is too often done. Of late, it has seemed to be the rule rather than the exception for the man with the baton to wave the musicians to a standing position and then shake hands with the concertmaster. New York expects its orchestras to play well. Recognition of something unusual is always in good taste, but the unusual ceases to be unusual if it happens every day, and a compliment is scarcely a compliment if it comes as a matter of course.

This little sermonette appeared on the editorial page of MUSICAL AMERICA just seventeen years ago. If it was timely then, it is equally so now. As a matter of common experience, the practice referred to has spread to secondary organizations and become so general that when an orchestra is not called upon to rise there may be reason to wonder whether the conductor is out of sorts or the players on a sit-down strike.

A New York reviewer speaks of audiences having only "a nodding acquaintance" with certain music. Perhaps in this they are merely emulating some of the critics who, with or without the precedent attributed to Jove, have been known to nod—and nod—and nod.

Personalities



News Pictures, Inc.
Dusolina Giannini Posing for Concetta Scaravaglione, Whose Head of the Soprano Is on Exhibit at the Sculptors' Guild Outdoor Show in New York

Graf—The artistic director of the pageant to be given at the opening ceremonies at the World's Fair on April 30, is Herbert Graf, stage director of the Metropolitan Opera.

Anderson—Following her recent recital in Carnegie Hall, Marian Anderson, Negro soprano, was guest of honor at a reception and supper given by the Theatre Arts Committee at the Hotel Essex. She was escorted from the concert hall to the hotel by Mayor and Mrs. Fiorello H. La Guardia.

Damrosch—At the age of seventy-one, Walter Damrosch will make his motion picture debut as orchestral conductor in a film with Bing Crosby entitled 'The Star Maker'. The picture will deal with the life and songs of Gus Edwards, and Dr. Damrosch will conduct an orchestra accompanying Linda Ware, a recent singing discovery.

Barbirolli—In gratitude for the privilege of singing with the Philharmonic-Symphony under John Barbirolli, the 215 members of the Westminster Choir presented on April 9, after the final performance of the Rossini Mass in Carnegie Hall, a parchment scroll commemorating the performances, signed with the names of the entire choir and Dr. John Finley Williamson, its leader.

Vronsky-Babin—"The Flight of the Babinbees" is the way Vitya Vronsky and Victor Babin, two-piano team, describe their recent dash from Tyler, Texas, to Santa Fe, New Mexico, with the aid of three airplanes and an automobile. After an appearance in St. Louis, they had expected to go directly to Santa Fe, but were unexpectedly booked in Tyler, far off the main line, when another artist became ill.

Kingman—The French Consul General at New York recently conferred, in the name of the President of the French Republic, the decoration of Chevalier of the Legion of Honor upon Russell B. Kingman. Although president of an important manufacturing organization, Mr. Kingman is an accomplished cellist and has made solo appearances throughout the country. He has always featured French music on his programs. Mr. Kingman founded the New Jersey Symphony about fifteen years ago and is now its honorary president and solo cellist.

Music in Finland

(Continued from page 5)

equipment for penetrating into the untamed epic spirit of Sibelius. Mr. Similä is built like a football quarterback. He has sometimes shocked prima donnas at rehearsals at the Finnish State Opera by walking on his hands on top of the piano. Little wonder then that he can compel the muscular power of the Sibelius brass to blazon out of the tissue of strings. He was born and raised in Oulu, near the fells of Lapland. In the eternal roar of the Oulu rapids, with banks shaded on either side by gloomy pine forests, he must have heard the voices which impelled Sibelius to evoke 'Tapiola'. Thus he has an immense advantage for the interpretation of Sibelius over conductors abroad, and, practically without exception, those at home, who are city-bred. Moreover, he has been coached by Sibelius himself.

State Opera Stages 'Queen of Sheba'

The freedom of Finland from the paralyzing restraints of political maniacs is illustrated by frequent inclusion of "non-Aryan" works in the repertoires of Finnish artists, orchestras, and the State Opera. That this is not a policy of reaction against a threatening foreign political creed, but rather an indication of spontaneous and independent enterprise, is proved by the importation also of contemporary works from Nazi Germany. Moreover, although Finns still vividly remember the era of Russian autocracy and the word "Russian" arouses unpleasant associations in most Finnish minds, it is a remarkable commentary on the artistic liberality and autonomy of this, a European country, that certain Russian masterpieces are favorite program numbers here. Musical merit, and not racial or political origin, determines whether a work is or is not to be played in Finland.

It must have been pure accident, but it might easily be suspected by unfriendly observers as premeditated, that in the worst period of Nazi anti-Semitism Mendelssohn and Karl Goldmark enjoyed notable revivals here, and such compositions as Pergament's 'Hebrew Rhapsody' and Bloch's 'Schelomo' raised voices of protest seemingly across the Baltic.

But the most successful, as well as most prominent, Jewish work of the season was Goldmark's opera 'The Queen of Sheba'. The gorgeousness of the production attracted large audiences for several performances. Its oriental flavor, its glitter, color, sensuousness, and extended ballet scenes, gave nostalgic spirits a welcome opportunity to find an evening's escape from their hyperborean environment. For connoisseurs it was a historical event, and for the most part they found the opera "good theater" and not unworthy of an occasional revival for the sake of revitalizing a shopworn repertory. The score has pages and pages of humdrum notes, but relieves the hearer with a melodic scrap of genuine charm now and then, especially in the ballet scenes. The excellence of the local operatic corps de ballet lifts any opera calling on its services above complete monotony.

What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1919

What, After It?

"National Week of Song Will Amalgamate American People". So says Norman L. Hall Before the Music Supervisors National Conference.

1919

We Like It, Just the Same

For some mysterious reason, Verdi's 'Simon Boccanegra' has been chosen for what will be a belated premiere in London. The musically discerning are somewhat baffled by the directors' action in including it in the scheme for the season.

1919

Metropolitan's Final Week

The repertoire of the Metropolitan's final week included 'L'Amore dei Tre Re' with Martinelli and Easton; Palestrina's 'Missa Brevis' and Rossini's 'Stabat Mater'; 'Aida' with Musio, Matzenauer and Caruso; 'Madama Butterfly' with Farrer, Lazaro and Scotti; 'The Barber of Seville' with Barrientos, Hackett and De Luca; and 'Mireille' with Barrientos, Hackett and Rothier.

1919

The Operatic Average

Puccini led at the Metropolitan during the season, with thirty performances of seven operas; Verdi second, with twenty-two of five works; Donizetti and Gounod tied for third place, the former with ten hearings of three works and the latter with ten of two works. In order, came Mascagni, nine of two works; Leoncavallo, Meyerbeer and Weber, six of one work each.

1919



ON THE TRAIL OF ABORIGINAL MELODIES

Thurlow Lieurance, Champion of American Indian Music, Listens To and Records the Songs and Flute Melodies of Various Tribes.

First Concert of New Orchestra in Waco Scheduled

WACO, TEX., April 19.—A new symphony orchestra has been organized in Waco under the direction of Max Reiter. It is composed of ninety players drawn from central Texas. The first concert is scheduled for April 20, when Joseph Rosanska, pianist, will be the featured soloist in the Beethoven Piano Concerto No. 5 in E Flat. Louise Homer Stires, Bessie Ruth Bickford and Frances Townsend will be the soloists in the Trio, Duet and Finale from Strauss's

'Der Rosenkavalier'. Rossini's 'Cenerentola' overture and Wagner's Prelude to 'Lohengrin' and the 'Ride of the Valkyries' from 'Walküre' will also be heard.

NEWARK W. P. A. UNITS IN CONCERT AND OPERA

Reorganized Federal Opera Company Makes First Appearance in 'Manon', Under Albert Sciarretti

NEWARK, N. J., April 20.—Two units of the W.P.A. music projects gave public performances in the last week. On Thursday evening the Federal Symphony gave a concert in Fuld Hall which was attended by a small but enthusiastic audience. Dr. Modeste Alloo conducted Hanson's First Symphony, Ravel's 'La Valse' and Rimsky-Korsakoff's 'Russian Easter' Overture. The soloist, Tessa Bloom, played Schumann's Concerto for Piano in A Minor.

On Friday evening the Federal Opera Company made its first appearance since its reorganization. The opera was 'Manon', with James Melton, Leon Rothier and Garthe Errole in the leading roles. The "star" of the performance was the conductor, Albert Sciarretti, who seemed to be the motivating power for everything that took place in the orchestra and on the stage. Mr. Rothier's artistic performance as the Count des Grieux brought instant approval from a large audience. Miss

Errole and Mr. Melton also were received with great enthusiasm. Ralph Errole, former tenor of the Metropolitan Opera Company, is general director of the Federal Opera Company. P. G.

MUSICIANS' EMERGENCY TO GIVE GALA BENEFIT

Fund Performance for May 22 Announced at Annual Luncheon—Noted Guests Speak

A gala benefit program will be sponsored by the Musicians' Emergency Fund at the Hippodrome, New York, on May 22, it was announced by Dr. Walter Damrosch at the annual spring luncheon of the fund in the Hotel St. Regis on March 28. Details of the program, which will be half serious, half comic, are being arranged by a committee consisting of Dr. Damrosch, Frank Chapman, Ernest Hutcheson, André Kostelanetz, Lily Pons, Ernest Schelling, Albert Spalding, Gladys Swarthout, John Charles Thomas and Lawrence Tibbett.

Speakers at the luncheon, of which Mrs. Frederick Steinway was chairman, were Bruno Walter, guest conductor of the NBC Symphony; Italo Montemezzi, composer of 'The Love of the Three Kings'; Mrs. Moriz Rosenthal, vice-president of the fund; Mrs. Albert Spalding and Samuel L. M. Barlow. Also at the speakers' table were Ernest Schelling and Alexander Smallens.

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Concerts in New York

(Continued from page 14)

Anderson quickly took possession of her audience. She was in superb voice and in Martini's 'Plaisir d'Amour' which followed she did some of her best singing. Another fine piece of work was Hummel's 'Halleluja!'. Folk songs of different lands, each announced separately by the singer, were well contrasted both in choice and in interpretation. The final group of Spirituals evoked a storm of applause and kept the audience at such a pitch of excitement that many encores were necessary. Among the best of these, also among the best of the entire evening, was Schubert's 'Ave Maria'.

It is unnecessary to reiterate praise of Miss Anderson's voice and her manner of using it. In spite of its being an authentic contralto, it seemed, at this recital, to be most wooing and most varied in color in its middle and high register. Certainly no singer of any race at the present time can compare with her in her manner of coming upon the stage and her deportment while there. It is a lesson many singers would do well to study. Kosti Vehanen was the accompanist. H.

Emma Pitt Makes New York Debut

Emma Pitt, contralto. Edward Harris, accompanist. The Town Hall, April 14, evening:

'When I am Laid in Earth' from 'Dido and Aeneas'.....Purcell
'My Heart Ever Faithful' from 'Pifistkantate'.....Bach
'Lungi dal Caro Bene'.....Secchi
'Alleluja'.....Mozart
'O, Mio Fernando' from 'La Favorita'.....Mozart
'Wohin'.....Donizetti
'Liebesbriefchen'.....Schubert
'Zur Ruh!'; 'Er Ist'.....Korngold
'Nebbie'.....Wolf
'Mandoline'.....Respighi
'Le Secret'.....Debussy
'Ouvre ton Coeur'.....Faure
'To the Children'.....Bizet
'The Hills of Gruzia'.....Rachmaninoff
'The Celestial Weaver'.....Mednikoff
'Song of the Open'.....Bantock
'La Forge'.....La Forge

Miss Pitt, who was a State winner in the National Federation Contest two years ago, and who has concertized extensively in her native Tennessee and contiguous terrain, made her New York debut at this recital. Her singing was above the average in many ways. In spite of the designation of her voice as a contralto, one would not be unsafe in conjecturing that it is a soprano of heavy calibre. The production was easy and the voice well handled except in its lowest reaches. She sang with intelligence and musicianship. The Mozart disclosed abilities in coloratura and the 'Favorita' excerpt had hints of definite dramatic ability. Bizet's 'Ouvre ton Coeur' was also excellent. The group in English suffered from monotony in selection, none of the songs being of particular interest, but it was delivered with sincerity and merited several encores. N.

Beethoven Association Ends Season

The Beethoven Association closed its twentieth season with a concert in the Town Hall on the evening of April 10, the participating artists being the Coolidge String Quartet, Fraser Gange, baritone, and Harry Kaufman, pianist. The quartet (Messrs. Kroll, Berezowsky, Moldavan and Gottlieb), played first a seldom heard quartet by Johann Hummel, and gave the



Jakob Gimpel



Emma Pitt

pleasant, slightly dated music a performance of stylistic finish and agreeable tone. They were heard at the end of the list in Beethoven's Op. 59, No. 3, the high point of the evening in vitality and musical interest. Mr. Gange sang Brahms's 'Vier Ernste Gesänge' communicatively, with Mr. Kaufman's admirable partnership, and was also heard in folksongs of American, English, Scotch and Irish origin. Q.

Anita Atwater Gives Town Hall Recital

Anita Atwater, soprano. Celius Dougherty at the piano. Town Hall, April 18, afternoon:

'Romanze' from 'Rosamunde'.....An die Laute'.....Schubert
'Dass sie hier gewesen'.....Schubert
'Recitative, 'E Susanna non vien', Aria, 'Dove Sono' from 'Le Nozze di Figaro'.....Mozart
'Verzagen', 'Geheimnis', 'O Tod', 'Wenn ich mit Menschen'.....Brahms
'Le Parfum Imperissable', 'Sérénade Toccata'.....Fauré
'Berceuse'.....Canteloupe
'In praise of lofty intellect'.....Mahler
'Am Lenken'.....Alban Berg
'Women of Inver'.....Raymond Loughborough
'When through the Piazzetta'.....Jensen
'A nun takes the veil', 'Emily Dickinson on the birth of her nephew', 'Fapestry'.....Celius Dougherty
'Yarmouth Fair'.....Peter Warlock

Miss Atwater, who has not been heard locally for three years, is a singer of unusual attributes which made of her recital a pleasurable experience. Foremost among her assets were her sincere musicianship and her fine sense of style. Added to these were a naturally beautiful and pure voice produced without effort, ample volume, smooth legato, a charming pianissimo and intelligent sensitivity. Her extreme top voice was at little pinched because of insufficient breath control, but it was never throaty.

Her interpretations of Lieder were particularly effective. 'Dass sie hier gewesen' and 'Geheimnis' were expertly colored, and her diction in these, as in all her songs, was clean but unobtrusive. She revealed a fine feeling for Mozart in the recitative and aria from 'Le Nozze di Figaro', singing with nuance and artistry. Mr. Dougherty accompanied with his accustomed skill. K.

Helen Teschner Tas and Wolff Give Sonata Recital

What was probably a first performance in America of one of H. I. F. Biber's 'Bible' sonatas, 'The Annunciation,' was given in the Carnegie Chamber Music Hall on the evening of April 17 by Helen Teschner Tas, violinist, and Ernst Victor Wolff, pianist and harpsichordist, in their recital of sonatas. The 'Annunciation of

the Birth of Christ,' is one of a series of fifteen works in sonata form by the seventeenth century composer, depicting the birth, life, death and resurrection of The Christ. The music proved to be eminently worthwhile and its style and content were happily realized by the two artists to whom a debt must be acknowledged for having brought it to the attention of an American audience.

In Handel's Sonata in D and a Sonata in A by Loeillet, which were bracketed in the first part of the program with the Biber work, the harpsichord was employed, the figured bass being supplied in each instance, by Mr. Wolff. Both Miss Teschner Tas and Mr. Wolff were in excellent estate and their playing of the Handel was particularly noteworthy. Miss Teschner Tas employed her instrument with consideration for the slighter scale of dynamics required in conjunction with the harpsichord, yet did not lose any vigor of statement or felicity of touch thereby. Her tone was consistently warm, clear and of a good intonation. Mr. Wolff's performances were realized with constant artistry. After intermission the harpsichord was replaced by a piano in two compositions of later date, Beethoven's Sonata in G, Op. 30, No. 3, and Brahms's D Minor Sonata, Op. 108. An audience that filled all available space in the hall applauded with enthusiasm. W.

Winslow and Fitz-Simons Give Dance Recital

Those who like narrative choreography were probably disappointed if they were in the audience at the Guild Theatre on April 16 to see Miriam Winslow and Foster Fitz-Simons in their first New York recital. It was an evening of pure movement wrought into distinctive patterns, but devoid of literary connotations. Both dancers revealed excellent control and surprising elevation. Miss Winslow, the more experienced of the two, combined the modern freedom of uninhibited movement with the facility of ballet technique to provide much visual pleasure. Mr. Fitz-Simons, although not equipped to execute the difficult arabesques occasionally demanded of him, was rigorous and vital in his work. In 'Archangel' he achieved a little of more profound quality, marking this a high point of the program.

'Archaisms' was the most noteworthy of the dances in which the two united. The 'Ceremonial' and 'Incantation', stamped out to the percussive accompaniment of Warren Bulkeley, were primitive. Nevertheless the design was carefully conceived to realize the greatest effect, and both dancers performed with intensity and precision. Of Miss Winslow's solo work 'Leprechaun' was perhaps the most individual.

As dancers Miss Winslow and Mr. Fitz-Simons are well equipped and with more experience and more fundamental design they may prove even more satisfactory. Mary Campbell furnished the piano accompaniment. K.

Jakob Gimpel Makes New York Debut

Jakob Gimpel, pianist. Town Hall, April 18, evening:

Organ Toccata in C Major.....Bach-Busoni
Rondo in G Major, Op. 51, No. 2; Six Variations, Op. 76, on the theme of the 'Turkish March' from the 'Ruins of Athens'.....Beethoven

Sonata in B Minor, Op. 58.....Chopin
Etudes, Op. 33.....Szymanowski
'Don Juan' Fantasy.....Mozart-Liszt

A glance at this program would indi-

cate at once that this was no run-of-the-mill debut, and Mr. Gimpel disclosed technical accomplishments in the Bach-Busoni Toccata which indicated that the virtuosic list of works before him would offer no obstacles to his quick and sensitive fingers. There was admirable crispness and surety in his playing of it, and in the Beethoven Rondo (in itself a rather mediocre work) he evoked a finely-shaded pianissimo and played purling scale passages. The Variations on the 'Turkish March' theme were incisively done, but it was in the Chopin B Minor Sonata that the pianist showed his mettle. He played it with sensitivity and with exhilarating brilliance. One might quarrel with occasional touches of preciousness, especially in the first movement, where he broke the rhythmic flow too often, and one missed something of the overwhelming turbulence of the stormy last movement, but as a whole his was a stirring performance of the work.

Mr. Gimpel was probably the first pianist in local concert halls to play Szymanowski's Etudes, Op. 33, together, as they should be done, for they are closely interrelated. Their precipitate changes of mood, their fiendish difficulty and complexity held no terror for him, and he interpreted them in masterly fashion. These etudes, with one or two exceptions, represent the composer at his best, and their extremely subtle colorings, their hot-house, quivering intensity of atmosphere are fascinating to the sympathetic listener. They found Mr. Gimpel at his best. S.

Charles Magnante Gives Accordion Recital in Carnegie Hall

Charles Magnante, accordionist, gave a recital in Carnegie Hall on the evening of April 18, assisted by the other members of his quartet, Abe Goldman, Gene von Hallberg and Joe Biviano; also by Paul Prinz, bass violin, and Domenic and Anthony Mecca, accordionists. The program was made up almost entirely of transcriptions, beginning with Bach's D Minor Organ Toccata and Fugue, and including works by Mendelssohn, Chopin, Kreisler, Rimsky-Korsakoff, Tchaikovsky and others. Making allowances for the instrument's lack of variety in color, the playing of Mr. Magnante and of the ensembles, was excellent and merited the sincere applause of a capacity audience. H.

Douglas M. Johnson, Pianist, Heard Again

Douglas M. Johnson, pianist, who has been heard before in New York, gave a recital in the Carnegie Chamber Music Hall on the evening of April 18. His program included the Prelude and Fugue in C Sharp by Bach; Beethoven's Sonata Op. 27, No. 1; Schubert's Fantasia, Op. 15; Brahms's Waltzes, Op. 39, and Chopin Preludes.

Mr. Johnson played with good technique and evident musicianship, which was obviously appreciated by his audience. N.

Korn Conducts Concert for Jewish Relief

Richard Kay Korn conducted the All-American Symphony in a concert given under the auspices of the Junior Division of the New York United Jewish Appeal for Refugees and Overseas Needs at the Heckscher Theatre on the evening of April 6. Bernardo Segall, pianist, was the assist-

(Continued on page 28)

EUGENIA BUXTON AT THE PIANO

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Orchestral Concerts in New York

(Continued from page 12)
dignity, graciousness and finish of style which are the essence of this music. Even the heroic Mozart is never rough or, on the



Paul Hindemith

other hand, effusive to the point of sentimentality. The 'Russian Easter' overture is more or less of a specialty of the Philadelphians and though it seemed rather like a chocolate cream taken immediately after grapefruit, juxtaposed to the Hindemith suite, it made a brilliant finale. S.

Hans Lange Conducts NBC Symphony

NBC Symphony. Hans Lange, guest conductor. Radio City, Studio 8-H. April 15, evening:

Concerto Grosso for string orchestra with piano obbligato.....Ernest Bloch
Symphony No. 4 in B Flat, Op. 60.....Beethoven
'In a Summer Garden'.....Deliuss
'Don Juan', Op. 20.....Richard Strauss

It was good to hear Ernest Bloch's Concerto Grosso again. Its vigor and exhilarating contrapuntal skill have not dimmed with the passage of time. Thematically undistinguished at times, the work has a compelling emotional intensity and mastery of form, and it should be heard oftener. Joseph Kahn played the piano part efficiently, but without much color or nuance. Mr. Lange conducted it with crisp authority. His interpretation of Beethoven's Fourth Symphony was less engaging, verging at times on the routine, though the last movement was delightfully played. The virtuosity of the strings of the NBC Symphony came to the fore in this movement as later in the Strauss work.

Deliuss's 'In a Summer Garden' would seem overlong to a listener who could not abandon himself to its dreamy monotony of mood. But its very lingering quality, its reluctance to progress, intensify its atmosphere of brooding, quiet beauty, and Mr. Lange conducted it sensitively. The evening ended with a brilliant performance of Strauss's deathless 'Don Juan', a performance which emphasized the magnificent energy and romantic abandon of the young composer and which had some finely wrought detail. Mr. Lange was cordially welcomed. S.

Walter Conducts Mahler's First

NBC Symphony, Bruno Walter conductor. Studio 8-H, Radio City, April 8, evening.

A 'Faust' Overture.....Wagner
'A Siegfried Idyl'.....Wagner
Symphony No. 1, in D Major.....Mahler

This was the last of Mr. Walter's five concerts with the NBC ensemble. The two Wagner performances were refined and imaginative. But the feature of the evening undoubtedly was the Mahler Symphony, heard only infrequently, though by no means a novelty. Among conductors, Mr. Walter, who was a friend and pupil of Mahler, shares with Willem Mengelberg the reputation of being the most persistent and perfect of Mahlerites. Criticism has not discouraged him. He still hears



Hans Lange

a prophetic voice in the Mahler symphonies, where others find mostly an interesting mastery of instrumentation.

The first of the Mahler series received a magnificent performance at his hands. It was exquisitely detailed and was ardent in spirit. Much that was pleasurable resulted from the warmth and the rich quality of the playing. But Mahler was no critic of his material. The symphony is a congeries of ideas, good, bad and indifferent. In its attempt to be simple, it builds a complex banality. Its naïveté becomes grandiose as it makes a parade of a kind of childish charm. The score possesses more of virtuosity than of musical logic. But the invited audience in the studio seemed to like it. Among those who listened was Arturo Toscanini. T.

Eddy Sings at Philadelphia Orchestra Pension Fund Concert

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Nelson Eddy, baritone. For the benefit of the orchestra's Pension Fund. Metropolitan Opera House, April 16, evening:

'Unfinished' Symphony.....Schubert
'Lascia ch'io pianga' from 'Rinaldo'.....Handel
'Se vuol ballare' from 'The Marriage of Figaro'.....Mozart
'Suonata e Pora' from 'The Love of Three Kings'.....Montemezzi
Mr. Eddy and the Orchestra
Introduction to Act III, Dance of the Apprentices, Entrance of the Mastersingers from 'Die Meistersinger'.....Wagner
Wotan's Farewell and Magic Fire Music.....Wagner

Mr. Eddy and the Orchestra
'The Blind Ploughman'.....Clarke
'When I Have Sung My Songs'.....Charles
'Child's Evening Prayer'.....Mussorgsky
'Pilgrim's Song'.....Tchaikovsky
Mr. Eddy, with Theodore Paxson at the piano

An audience largely consisting of the fans who have followed with breathless interest Mr. Eddy's film career (to judge from age, gender, the number of opera glasses and vocal outcries) was roused to almost hysterical adulation at every appearance of the baritone. The two orchestral numbers, although excellently played seemed merely curtain raisers for the vocal parts of the program. It was Mr. Eddy's evening. To his credit, he was apparently not affected by the overcharged emotionality of the house, but sang simply and with dignity. Of the first group of arias, the Handel served best to display his qualities of voice and interpretation, a smooth legato, artful phrasing and excellent tone values distinguishing this work. More vitality of pace in the Mozart and deeper fervor in the Montemezzi would have served him better. In the Wagner excerpt his agreeable voice was often hidden under the orchestral volume of tone—an effect perhaps due to unfortunate acoustical conditions.

It was in the final group of songs, with Theodore Paxson at the piano, that Mr. Eddy made the deepest impression on his audience. They were sung with style and simplicity. Particularly effective were the charming prayer of Mussorgsky and the



Nelson Eddy

familiar Tchaikovsky song. The hearers clamored for more and Mr. Eddy graciously sang encores. Q.

Genevieve Rowe Makes Concert Tour

Genevieve Rowe, soprano, began a concert tour on March 28 at Denison University in Granville, O. On March 29 she appeared as soloist with the Canton Symphony. On June 9 she will be soloist in Bach's 'St. Matthew Passion' and Magnificat at the Seventh Annual Bach Festival to be held at Baldwin-Wallace College in Berea, O. In New York Miss Rowe will again sing the role of Costanza in the Juilliard Graduate School of Opera's production of Mozart's 'Abduction from the Seraglio' on April 29.

EASTER MUSIC GIVEN IN SAN FRANCISCO

Monteux and Van Den Burg
Conduct Players—Schipa
and Milstein Appear

SAN FRANCISCO, April 20.—The pre-Easter program of the San Francisco Symphony, conducted by Pierre Monteux, offered such seasonal music as the 'Good Friday Spell' from 'Parsifal', the Prelude to 'Lohengrin' and 'The Last Knight' by Hilda Emery Davis and Schönberg's orchestration of Brahms's Piano Quartet in G Minor, Op. 25. The Lalo 'Symphonie Espagnole' was played by Nathan Milstein, violinist.

Mr. Milstein fully lived up to his reputation and made a very great success, especially at the repeat concert. 'The Last Knight' proved an interesting novelty which was well written and indicated that Mrs. Davis has an especial flair for orchestration. The score was dedicated "to my beloved teacher and brother-in-law, Pierre Monteux." The Wagner works were finely played but it was the Brahms-Schönberg which was most memorable.

For the post-Easter concert, Tito Schipa was soloist, singing French and German songs, and several arias. Willem Van Den Burg, associate conductor, devoted his portion of the program to splendid interpretations of the Rimsky-Korsakoff 'Russian Easter' Overture, Horace Johnson's 'Imagery' Suite, and Tchaikovsky's Fifth Symphony. The pleasure of the occasion was dimmed for all by the passing of Peter D. Conley, the orchestra's manager.

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LINDSBORG HOLDS ANNUAL FESTIVAL

Bethany Choir, Led by Brase, Sings 'The Messiah' and 'St. Matthew Passion'

LINDSBORG, KAN., April 20.—The prairie village of Lindsborg celebrated for the fifty-eighth time its 'Messiah' Festival during Easter week. Interest centered in the amazing choral singing of the Bethany College Choir of 546 voices, conducted by Dr. Hagbard Brase.

'The Messiah' of Handel was sung on Palm Sunday and Easter Sunday; Bach's 'Saint Matthew Passion' was heard on Good Friday night. The Handel masterpiece was presented for the 167th time while Bach's music was sung for the fourteenth consecutive time. While Dr. Brase, who has directed since 1915, exacted from the group that represents one-fourth the population of this Swedish-American village, highest standards of choral singing, he regarded mechanics purely as a means to interpret the music with fervor and devotion.

Soloists Acclaimed

The soloists, all from New York, offered their recitatives and solos with commendable artistry. They were Ora Witte, soprano; Ellen Repp, contralto; Willard Young, tenor, and Robert Crawford, bass-baritone. Both Bach and Handel music had the accompaniment of the Bethany Symphony, with Arvid Wallin, organist, assisting. For



The Bethany College Choir, Dr. Hagbard Brase, Conductor. 'Messiah' Soloists Are, From the Left, Willard Young, Ora Witte, Ellen Repp and Robert Crawford

both performances of 'The Messiah', hundreds were unable to gain admission. Kansas Governor and Mrs. Payne Ratner were guests of honor on Easter Sunday night. Dr. Ernst Pihlblad, president of Bethany College, introduced the Kansas leader, who greeted the audience briefly before the performance.

Robert Virovai, violinist, who played on Easter Sunday afternoon, offered a well balanced program with superlative results. Ignace Strasfogel was the accompanist. Other well attended concerts were offered by the Bethany Symphony, Benjamin Goodsell, conductor;

Bethany A Cappella Choir, Hagbard Brase, conductor; Bethany Band, led by Hjalmar Wetterstrom and a performance of 'The Terrible Meek', by the Bethany Players. A coast to coast NBC broadcast included choruses from 'The Messiah', on Friday, following the performance of the Bach 'Saint Matthew Passion'.

Mid-west music and expression auditions offering \$980.00 in scholarships attracted college students from contiguous states. The contests were held under the conductorship of Dean Oscar Lotgren.

BLANCHE LEDERMAN

LOS ANGELES HEARS MUCH CHAMBER MUSIC

Little Symphony, Noack String Quartet and Belle Arte Play—Many Recitals Given

LOS ANGELES, April 20.—The Little Symphony of Los Angeles City College, conducted by Dr. Edmund Oykler, played in the auditorium of the College on March 22. The group provided an excellent orchestral background for Maurice Zam's performance of the first movement of Beethoven's First Piano Concerto.

American artists and American compositions were stressed in the program of the Opera and Fine Arts Society in the auditorium of the Royal Palms Hotel on March 23. Eleanor Woodforde, soprano, sang, and the Belle Arte Ensemble played Mendelssohn's Trio in D and other works.

The Pasadena Civic Orchestra, con-

ducted by Dr. Richard Lert, introduced Elinor Remick Warren's Intermezzo from her suite, 'The Passing of King Arthur' in its concert of March 18. The work was well received. A Concerto Grosso by Brustad, dedicated to Dr. Lert, also had its first performance. Eula Beal, soprano, was soloist.

The Pasadena Bach Society, conducted by Michel Penha, gave an enjoyable concert in the Vista del Arroya Hotel on March 19; Kato Mendelssohn Szekely, a newcomer to Los Angeles from Budapest, made her debut in a piano recital in the Wilshire-Ebell Theatre on March 21. Her tone is particularly limpid and there is a fine sincerity and naturalness about her work. Quite different, but equally enjoyable was the recital of two Pasadena artists, Elizabeth and Harlow Mills, violinist and pianist respectively, who appeared in the Biltmore Music Room on the

same evening. Their program was compiled from works of Hungarian and Rumanian composers.

The Noack String Quartet was heard in a program in memory of the late W. A. Clark, Jr., in the Clark Library; Genevieve Wiley, mezzo-soprano, assisted by Joseph Leonard, accompanist, joined forces in an enjoyable program in the Vista del Arroya on March 26. The same evening, Claire Casten Shetel, violinist, assisted by Theodore Saldenberg, gave a program in the Biltmore Music Room.

Singers Acclaimed

An unknown singer scored success in the recent concert of the Ellis Club, Roland Paul, conductor. The lady is Thora Matthiason, coloratura soprano, said to hail from Iceland, whose voice is of lovely quality. She negotiates top notes and roulades with ease and assurance.

Miliza Korjus gave a recital of songs and florid arias in Royce Hall of U.C.L.A., recently; Louis Kaufman, violinist, accompanied by Mr. Saldenberg, gave his annual recital in the Wilshire-Ebell Theater, attracting a large audience.

A capacity audience gathered to hear Richard Tauber on March 7.

Igor Gorin's recital was like the homecoming of a native son. Few singers are as well equipped vocally or technically, to meet the requirements of an exacting recital. High tones and long phrases were sung with breath-taking nonchalance.

Martha Graham and her company of dancers, with Louis Horst as musical director, entertained a large audience in the Auditorium on March 10.

Hugo Kirchhofer conducted the Orpheus Club in its second concert in the Embassy Theatre recently.

HAL D. CRAIN

PORTLAND SYMPHONY PLAYS NATIVE WORK

Langendoen 'Improvisation' Conducted by Russell Cook at Season's Fourth Concert

PORTLAND, ME., April 20.—The third movement of 'Improvisations for Orchestra', by Jacobus Langendoen, cellist of the Boston Symphony, was presented for the second time in America by the Portland Symphony, conducted by Russell Ames Cook in a concert given in the Portland City Hall Auditorium on March 22. A second feature of the program was the presentation of Harry Ellis Dickson, violinist in the Violin Concerto in G Minor by Max Bruch.

This was a happy occasion for Mr. Dickson and Mr. Cook, since Mr. Dickson had served for many years before his resignation last Fall, when he was engaged by Serge Koussevitzky to play with the Boston Symphony, as concertmaster of the Beacon Hill Ensemble of which Mr. Cook is conductor. Time and again throughout the Concerto, Mr. Dickson demonstrated his musicianship, his flowless technique and interpretative ability.

Mrs. Langendoen Present at Concert

The Langendoen composition, which calls for eight percussion players using gongs, tam-tams, cymbals and tympani, was a difficult composition which the orchestra handled creditably. Mrs. Langendoen, who was present at the concert, expressed great pleasure at the musicianly manner in which the composition was played. Clinton Graffam, first oboist of the Portland organization, played the solo which begins the movement with careful regard to phrasing and interpretation.

Other works on the program were the overtures to 'Egmont' by Beethoven, and 'Rienzi' by Wagner, and the immortal Symphony in B Minor of Schubert. This was the fourth concert in the 1938-'39 series and was one of the best which the orchestra has presented.

ELLEN F. BLODGETT

Alma Milstead Returns from Tour

Alma Milstead, soprano, returned recently from a tour of twenty-five appearances with a company giving Rimsky-Korsakoff's 'Tsar Saltan' in a reduced form with the title 'The Bumble Bee Prince', under the auspices of Junior Programs, Inc. The tour included Kentucky, Georgia, North Carolina, Virginia, West Virginia, Ohio and Pennsylvania. Miss Milstead is booked for a number of recitals in the near future in Saybrook, Conn.; Baltimore, Md.; Patchogue, N. Y.; Morristown, N.J., and Richmond and Clarksville, Va.

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MILWAUKEE VISITED BY CHICAGO PLAYERS

Stock and Lange Conduct Symphony in Varied Programs —Prager Leads WPA Men

MILWAUKEE, April 20.—The Chicago Symphony Orchestra was heard in the seventh concert in their course of ten on March 20, Dr. Frederick Stock directing. This concert was of special interest here as Milwaukee's young pianist, Shirley Sax, was the guest artist. The work chosen was the Chopin concerto in F Minor and Miss Sax gave it a bright and intelligent reading, receiving an ovation. The Symphony of the evening was the Brahms Third in F, followed by the 'Firebird' music by Stravinsky, and the popular 'Der Rosenkavalier' waltzes by R. Strauss.

The Chicago Symphony with Hans Lange and Dr. Frederick Stock conducting had also made two previous visits. In the first concert Mr. Lange offered music chiefly for the strings. The program included Concerto Grosse No. 5 for strings by Handel, the Haydn symphony in D, Elgar's Introduction and Allegro for strings, two 'Nocturnes' of Debussy and 'Siegfried's Rhine Journey' from 'Götterdämmerung' by Wagner. The superiority of the first chair men was a factor in the Elgar study, with its solo quartet.

The second concert opened the evening with the Prelude in C Sharp Minor and Fugue in G Minor by Bach transcribed by Frederick Stock and dedicated to Mrs. Frederick C. Thwaites, president of the Milwaukee Orchestral Association. The remainder of the program offered the Symphony No. 4 in A Minor by Sibelius, Suite No. 2, from 'L'Arlesienne' by Bizet, 'Norwegian Rhapsody' by Lalo, and 'Ruses d'Amour' by Glazunoff.

The Wisconsin Federal Symphony gave the fourth of its subscription concerts at the Pabst theatre, Dr. Sigfrid Prager conducting. The MacDowell Club Singers were the added attraction.

ANNA R. ROBINSON

SAN CARLO OPERA PAYS YEARLY MILWAUKEE VISIT

Paderewski, Slenczynski, Elman and Bampton Give Recitals During Recent Weeks

MILWAUKEE, April 20.—The San Carlo Opera Company made its annual local visit, opening at the Pabst Theatre on March 5 with 'Samson et Dalila'. Coe Glade sang Dalila, Aroldo Lindi, Samson. 'Rigoletto', 'Madama Butterfly' and 'Aida' completed the welcome series. Carlo Peroni, as usual, conducted ably.

Recent recitals have included that by Ruth Slenczynski, pianist, who played Bach, Weber, Chopin, Liszt and other composers' works with amazing maturity. On March 16 the Society of Musical Arts presented Herbert Frohna, violinist, and Frances Piechocki, soprano, in a debut recital. Rose Bampton sang at the Pabst Theatre on March 16, offering ballads and arias by Puc-

cini, Verdi, Wagner and Lieder by Brahms and Schubert in a charming and skilful fashion. Nils Nelson was her accompanist.

Mischa Elman, violinist, gave a recital at the same theatre accompanied by Vladimir Padwa. His superlative musicianship was revealed in music by Handel, Beethoven, Lalo, Brahms and Vieuxtemps. On March 23 Paderewski played at the Auditorium before 6,000 people. The vast audience arose as he entered. He played music by Haydn, Mozart, Beethoven, Chopin, Liszt and Schubert. The program was sponsored by Margaret Rice.

A. R. R.

BUFFALO ORCHESTRA ENLISTS SOLOISTS

Autori Gives Works of Mahler and Bloch—McClosky and Marechal Are Soloists

BUFFALO, April 20.—The Buffalo Orchestra under Franco Autori, continues its excellent work. The two March concerts brought to the city as soloists, Maurice Marechal, 'cellist, in a splendid performance of the Dvorak Concerto in B Minor, Op. 104, and David Blair McClosky, baritone, in expressive interpretations of Ernest Bloch's 'Twenty-second Psalm' and Mahler's 'Lieder eines fahrenden Gesellen'.

A praiseworthy performance of the Bach 'Passion According to St. John', by the Buffalo Oratorio Chorus and the Buffalo Chamber of Music Society Orchestra and several soloists under Cameron Baird, must be mentioned as a highlight of programs by local musicians during the past month. John Priebe as the Evangelist; Gerald Ingraham as Christ; Herbert Jones as Peter; George Torge as Pilatus, and Susan Priebe and Florence Ann Reid, soprano and contralto soloists, gave excellent account of themselves and the chorus and orchestra, assisted by Squire Haskin at the harpsichord, Frances Gerard at the organ, and Rudolf Doblin, viola da gamba, responded with fine spirit to the technical demands of the score and the interpretative demands of their conductor.

THEODOLINDA C. BORIS

SOKOLOFF TO RECEIVE HENRY HADLEY MEDAL

Director of Federal Music Project Will Be Honored on May 12 at Ceremony

Nikolai Sokoloff, director of the WPA Federal Music Project and conductor of the Seattle Symphony, will receive the 1939 Henry Hadley Medal of the National Association of American Composers and Conductors at a ceremony in the Grand Central Art Galleries on May 12. The medal is a memorial of the founder of the Association and is awarded for service to American music. Dr. Sokoloff and Walter Damrosch will speak at the presentation and Sigmund Spaeth, chairman of the Association, will deliver the medal. The only other recipient of this honor is Howard Hanson, director of the Eastman School of Music.

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RUDOLPH THOMAS MADE ALBANY SYMPHONY HEAD

New Conductor Will Begin Duties Next
Fall—To Continue Courses at
Columbia University

ALBANY, April 20.—Rudolph Thomas
was recently engaged by the Albany



Rudolph Thomas

Symphony as permanent conductor, and
will assume his duties next fall. In New
York Mr. Thomas will continue his
courses in conducting and orchestration
at Columbia University.

During the past five seasons Mr.
Thomas has presented in leading cities
a series of opera-lecture-recitals, fre-
quently timed to precede the Metropoli-
tan Opera's performances. He has been
engaged for a third consecutive season
in Boston and a fourth season in New
York.

BOSTON MEN PLAY WORK BY D. S. SMITH

Composer Conducts Premiere of
Fourth Symphony—Shares
Baton with Burgin

BOSTON, April 20.—Richard Burgin
conducted the twenty-second pair of
concerts of the Boston Symphony on
April 14 and 15:

Overture to 'The Bartered Bride'....Smetana
Symphony No. 4, Op. 78.....D. S. Smith
(First performances)
Prelude to 'Parsifal', 'Bacchanale' from 'Tann-
häuser', 'Daybreak' and 'Siegfried's Rhine
Journey' from 'Götterdämmerung'..Wagner

At these concerts Mr. Smith lead the
orchestra in what must be considered
an authentic performance, since this
composer, who is dean of the Yale Uni-
versity School of Music is also the con-
ductor of the New Haven Symphony,
a professional organization affiliated
with Yale. Upon a first hearing how-
ever, the listener receives the impres-
sion of an incomplete piece of orches-
trating. The four movements of the
work are for the most part deliberate
in tempo and while Mr. Smith takes a
rhythmic holiday in the Scherzo, the
more lasting impression of the work is
one of sobriety, and at times of dull-
ness. This fault could be overcome, in
part at least, by a more lively orches-
tration. Possibly Mr. Smith will find
it expedient to do some remodeling.
The work was somewhat coolly re-
ceived.

Mr. Burgin gave forthright per-
formances of the Wagnerian items, but
the most enjoyable of his offerings was
the sparkling overture by Smetana
which was received with enthusiasm.

'Symphony of Psalms' Performed

By exception, the Boston Symphony
concerts falling within the Easter sea-
son were given on Thursday afternoon

and Saturday night, April 6 and 8. Dr.
Koussevitzky arranged the following:

Fantasia on a theme by Thomas Tallis
Vaughan Williams
'Symphony of Psalms'.....Stravinsky
(Cecilia Society Chorus, Arthur Fiedler,
Conductor)
Concerto No. 2 in B Flat, Op. 83.....Brahms
Artur Rubinstein

Inasmuch as most concertgoers are
familiar with the items by Vaughan
Williams and Stravinsky, it seems
scarcely necessary to enter into an ex-
tended discussion of them. The Wil-
liams work now begins to show evidence
of undue length, although the thematic
material continues to be interesting, and
the employment of the double orches-
tra also holds the attention.

This orchestra has rarely given a
better account of itself in a performance
of the Stravinsky work, but the fun-
damental plan of it fails to make the
appeal which the composer intended.
The melodic material seems increas-
ingly and needlessly sparse. The chorus
did well with the difficult score and
there was applause for all concerned
in the actual performance, including
Mr. Fiedler who, at a gesture from Dr.
Koussevitzky, rose from his place at
one of the pianos.

Mr. Rubinstein had not been heard
locally in concert for some years. His
performance of the Brahms was force-
ful and authentic, and the Andante
movement was played with poetry. For
the most part, the concerto was marked
by unusual brilliance. The pianist re-
ceived an ovation.

GRACE MAY STUTSMAN

BOSTON HEARS RECITALS

Mack Harrell, Margaret Carter and
de Volt and Boit Appear

BOSTON, April 20.—A notable con-
cert was given in Jordan Hall on April
6 by Mack Harrell, baritone. Mr.
Harrell won the praise of critics and
audience alike for his performance in
Jordan Hall. Coenraad V. Bos was the
accompanist.

In the auditorium of the Women's
City Club, Margaret Carter, contralto,
has been heard in an interesting pro-
gram, with Madeline Meredith at the
piano. Miss Carter made her Boston
debut upon this occasion and disclosed
real talent. Her voice is of pleasing
quality and her diction is excellent.

In the ballroom of the Women's Re-
publican Club, Artiss de Volt, harpist,
and Marion Boit, diseuse, have been
heard in an unusually attractive pro-
gram of French music. Mary Learned
Ely and Dolores Rodriguez were the
piano accompanists, and a large audi-
ence gave the artists warm and enthusi-
astic applause.

G. M. S.

Roland Gundry Completes First American Tour

Roland Gundry, violinist, has com-
pleted his first concert tour in the
United States, which included success-
ful recitals in Virginia, Florida, Mis-
souri, Minnesota, Texas, Utah and Ore-
gon. In May Mr. Gundry will go to
Europe for appearances. He will
return to America in September for an-
other coast-to-coast tour and will give
his second New York recital in Town
Hall on Dec. 19.

Brailowsky to Sail for South America

Alexander Brailowsky, pianist, will
sail for South America on April 28 on
the Eastern Prince, for a four weeks
tour. Before returning to the United
States in December. Mr. Brailowsky
will make a concert tour in Europe.

ST. LOUIS SYMPHONY ENDS REGULAR SERIES

Golschmann Conducts Last Pair
of Subscription Concerts—
Tauber Is Soloist

SAINT LOUIS, April 20.—The eight-
eenth and final pair of subscription con-
certs by the St. Louis Symphony took
place on March 17 and 18 with Vladi-
mir Golschmann conducting the Over-
ture to 'Iphigénie en Aulis' by Gluck;
Eugene Goossens's Concertino for
String Orchestra; Ravel's 'Daphnis and
Chloe' Suite No. 2, in colorful inter-
pretation; and Beethoven's Symphony
No. 3.

Close on the heels of this came the
Fifth Annual Pension Fund Concert for
the orchestra with Richard Tauber as
both soloist and conductor. After open-
ing with Mozart's Overture to 'The
Magic Flute', Mr. Golschmann gave a
sparkling reading of Prokofieff's 'Sym-
phonie Classique'. The Waltzes from
'Der Rosenkavalier' by Strauss com-
pleted Mr. Golschmann's offerings. Mr.
Tauber was heard first in the Song
cycle 'Dichterliebe' with orchestral ac-
companiment and the Flower Song from
Bizet's 'Carmen'. In the second part
followed 'Dort rauscht und plauscht der
Wienerwald' from the Strauss-Korngold
operetta 'Lied der Liebe'. Then Mr.
Tauber conducted the Symphonic In-
terlude to his own opera 'The Singing
Dream', a rather lengthy piece written
in commemoration of the 150th per-
formance of the opera.

Carlos Chavez will conduct a pair of
concerts next season, and Charles
Munch will be a guest conductor. Mr.
Munch is the conductor of the orches-
tra of the Paris Conservatoire and will
make his American debut here. Soloists
engaged include: Vladimir Horowitz,
Nathan Milstein, Gladys Swarthout,
Walter Gieseking, Ray Lev, Raya Gar-
bousova and Simon Barer.

HERBERT W. COST

Agnes Davis Returns from Recital Tour

Agnes Davis, soprano, has returned
from a four-weeks tour which included
recitals in Maryland, Colorado, Indiana,
North Carolina, Georgia, Kentucky,
Ohio and Canada. She is scheduled for
appearances as soloist at the Evanston
Festival; with the Chicago Symphony
in May, and at the Harrisburg Spring
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MUSIC EDUCATORS GATHER IN LONG BEACH

California-Western Conference Draws 4000 Participants to Biennial Convention

LONG BEACH, Cal., April 20.—The California-Western Music Educators Conference, embracing the territories of Arizona, California, Nevada, Utah, Hawaii and the Philippine Islands, held

the city. Meanwhile, the first general session was called in the Municipal Auditorium, with S. Earle Blakeslee, retiring president, in charge. Addresses of welcome were given by Mayor Clarence Wagner of Long Beach, Gertrude J. Fisher, music supervisor of Long Beach Schools, and general chairman of the convention, and Louis Woodson Curtis, national president. The A Cap-



Officers and Participants at the Music Educators Conference Were, Left to Right, Standing: Mary Ireland, Louis Woodson Curtis, Alice Sturdy, S. Earle Blakeslee, Amy Grau Miller, and Seated, William Knuth, Gertrude J. Fisher, Glenn Woods, Helen Dill, and Clarence Heagy

its biennial convention in this city from April 2 to April 5. There were some 4,000 participants.

Following several pre-convention events, the conference began in earnest with the reception in honor of Louis Woodson Curtis of Los Angeles, national president, on Sunday afternoon, followed by a musical program by St. Luke's Choristers, William Ripley Dorr, conductor. A musical pageant, 'The Life of Christ', presented by students of the Long Beach Schools, under the direction of Mary Shouse, musical director; Clare Grubb, visualization director, and Helen Hoff, art director, in the Polytechnic High School auditorium on Sunday night, was one of the artistic highlights of the conference.

Rehearsals of the all-conference band, chorus and orchestra began on Monday morning in various auditoriums of

the city. Meanwhile, the first general session was called in the Municipal Auditorium, with S. Earle Blakeslee, retiring president, in charge. Addresses of welcome were given by Mayor Clarence Wagner of Long Beach, Gertrude J. Fisher, music supervisor of Long Beach Schools, and general chairman of the convention, and Louis Woodson Curtis, national president. The A Cap-

700 Singers Give Program

The musical highlights were the junior college festival on Monday night and the gala concert on Wednesday, the closing night. An aggregate of 700 singers, representing twelve individual schools, gave an excellent account of themselves on Monday night. Following the intermission, the combined choirs were heard in two works, led by Howard Swan, after which the symphonic band and the combined choirs united in a thrilling performance of 'Hail Bright Abode' from Wagner's 'Tannhäuser', under the leadership of S. Earle Blakeslee. The realization of the fact that American students are taking advantage of the splendid opportunities that are theirs was forcefully brought home to the thousands who thronged the Municipal Auditorium. The program was broadcast nationally by CBS and to Europe by short wave.

The closing gala concert on Wednesday night was broadcast over the NBC system, and included four pieces played by the all-conference band, directed by Austin A. Harding of the University of Illinois; the all-conference chorus, under J. Spencer Cornwall, of the Mormon Temple in Salt Lake City, and the all-conference orchestra, led by Vladimir Bakaleinikoff of Hollywood.

Programs no less interesting were given before smaller and more specialized groups. Outstanding work was done by the A Cappella Choir of the

College of the Pacific, J. Russell Bodley, director, and the chorales played by the brass choir of the San Jose State College, Maurice Faulkner, director, were particularly enjoyable. The program on Tuesday afternoon, on 'The Gregorian Tradition in the History of Music', presented by the Rev. Robert E. Brennan and singers from Mount St. Mary's College, was of the highest musical and educational import. Dr. Brennan is one of the outstanding authorities in the country on Plain Chant. The Piano Concerto in A Minor by Grieg, played on six pianos to orchestral accompaniment, Nicolas Furjanick, director, proved a unique performance and won applause, and the dance and song program by 500 children from the rural schools of three Southern California counties was a highlight on Wednesday afternoon.

Round Table Discussions

For the teachers, the many conferences and round table discussion on topics of specified interest, were considered invaluable. Ralph Peterson of Los Angeles City College, was in charge of all vocal clinics, which included all phases of work covered in the schools. Much interest was manifested in the demonstration of "boys chorus," led by Mae Nightingale, with illustrations by members of the Le Conte Troubadours. P. C. Conn was chairman of the band clinics, and Adolph Otterstein, chairman of orchestra meetings. Among outstanding addresses were those given by William Hartshorn, assistant supervisor of music in Los Angeles, on 'The Appreciative Purpose of Music Education', 'Music Appreciation in the Elementary Segment' by Hazel Gertrude Kinsella of Lincoln, Neb., 'The Music Teacher in Today's School', by Louis Woodson Curtis, and 'Determining Factors in Musical Progress', by William S. Larson of the Eastman School in Rochester, N. Y.

The social activities of the conference reached a climax in the banquet attended by 1000 persons, on Tuesday night. Rollin Pease of the University of Arizona in Tucson, was toastmaster. Addresses were given by William McKelvy Martin of the Los Angeles Philharmonic, on 'Backstage with a Great Orchestra', and Vierling Kersey, superintendent of Los Angeles City Schools. Music was provided by the Harmony Club of the Chaffey Union High School, Florence Hill Blakeslee, director, and Maria Basca, soprano, with Richard Tetley-Kardos at the piano.

According to S. Earle Blakeslee, retiring president, both active and associate memberships topped all previous records, and the high level of the programs aroused wider interest and response from the public. Glenn Woods, supervisor in the Oakland School, was elected president for the ensuing term of two years.

HAL D. CRAIN

Beckett Conducts Second Youth Concert in Boston

Boston, April 20.—The seventy members of the Boston Symphony who are co-operating with Wheeler Beckett in his Spring Series of three concerts for young people were no doubt gratified at the reception of the second program in this series which was given in Symphony Hall on March 29. Mr. Beckett had selected for performance the Mozart Overture to 'The Marriage of Figaro', the Beethoven Fifth Symphony, by request, a little piece of descriptive writing of his own entitled Tone Poem, 'Cinderella', the 'Good Friday Spell'

from 'Parsifal' and the Prelude to Act three from 'Lohengrin' by Wagner. as the final item, the entire audience joined in singing the Bridal Chorus from 'Lohengrin' as a coda to the Prelude.

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Beaux Arts Trio Plans World's Fair Engagement

Chamber Group to Appear for Thirteen
Weeks Beginning April 30

The Beaux Arts Trio, consisting of Edith Schiller, pianist, Eudice Shapiro, violinist, and Virginia Peterson, 'cellist,



The Beaux Arts Trio

has been selected from several contesting ensembles for a thirteen weeks' engagement at the World's Fair beginning April 30 under the auspices of the Metropolitan Life Insurance Company. They will appear from April 30 to June 10 and from Sept. 10 to Oct. 31. On June 15 the trio will begin a three weeks' Western tour under the auspices of Lucius Pryor.

Simon Barer to Tour South America

Simon Barer, pianist, will make his first recital tour of South America in May and June. He will sail from New York to Rio de Janeiro on April 28 and will return to the United States in August for a cross-country recital tour. Mr. Barer will make three appearances with the New York Philharmonic-Sym-

phony next season and is booked for appearances in Worcester, St. Louis, Winnipeg, Cleveland, Knoxville, Lexington, Fort Wayne, Flint, Cedar Rapids, Battle Creek, Boise, Topeka, Sioux City, Champaign, Pittsburgh, Springfield, Lansing, Taunton and White Plains.

ENESCO AGAIN LEADS CLEVELAND PLAYERS

Returns for Second Appearance
as Guest—Orchestra Con-
cludes Spring Tour

CLEVELAND, April 20.—Georges Enesco returned for his second appearances of the season as guest conductor with the Cleveland Orchestra on April 6 and 8. Mr. Enesco offered the 'Leonore' Overture No. 3 and the 'Eroica' Symphony of Beethoven, his own Orchestral Suite No. 3 in D, Op. 27, No. 1, and the prelude to part two of Franck's 'The Redemption'. Cleveland music lovers and musicians hold Mr. Enesco in high regard and were appreciative of his profoundly thoughtful interpretations.

The orchestra under Dr. Rodzinski, ended its spring tour with engagements in Princeton, N. J., Kingston, N. Y., and Reading, Pa. Rudolph Ringwall, associate conductor, led a children's concert in Princeton on March 25 in addition to ten scheduled for the children of Cleveland given on March 23, 24, 25, 28, 29, 30 and 31.

"Twilight Concerts" End

The tenth and eleventh Sunday "Twilight" concerts on April 2 and 9 ended this popular series. Mr. Ringwall provided delightful programs for the capacity audiences. The April 2 program included Goldmark's Overture, 'In Springtime', the second and third movements from Schumann's 'Spring' Sym-

phony, Eric Coates's 'The Three Bears', Massenet's 'Elegie', played by Josef Fuchs, concertmaster; Bizet's 'Carmen' Suite and Rimsky-Korsakoff's 'Capriccio Espagnol'. On April 9 selections were The Prelude to Act 3 of 'Lohengrin' and 'Forest Murmurs', from 'Siegfried', by Wagner; Massenet's 'Scenes Picturesque', 'Three Spanish Dances' by Granados and Rimsky-Korsakoff's Overture, 'Russian Easter' Overture.

The Federal Symphony, Alfred Metzger, conducting, gave the fifth program in a series featuring the works of American composers on April 10. Works presented were 'Pastoral', by Alfred Kroeger of Rochester, N. Y.; Suite by Edward MacDowell, 'Easter, 1935' by David L. Stackhouse, of Providence, R. I.; 'Three Miniatures', by Paul White, assistant conductor of the Rochester Civic Orchestra; 'Symphonic Sketches' by George Chadwick, and Concerto for piano and orchestra by Lynn B. Dana, Sr., president of the Dana Musical Institute of Warren, O. The composer was at the piano and Vaughan Cahill conducted the orchestra in the Concerto.

The third "Opportunity" concert sponsored by the division of recreation of the city of Cleveland on April 12, presented the Federal Symphony, and two young artists of exceptional talent, Margaret Martin, coloratura soprano, who sang Micaela's Air, from 'Carmen' and 'Caro Nome' from 'Rigoletto', and Jeanette Pearlstein, who played Mozart's D Major Piano Concerto with the orchestra. The Women's Choral Club sang two groups. Boris Goldovsky, conducted. WILMA HUNING

MUSIC IN CLEVELAND

Walden Quartet Plays American Works
—Recitals Draw Many

CLEVELAND, April 20.—Fritz Heitmann, organist of the Berlin Dom, gave an all-Bach recital at the Museum of Art on April 5. The Walden String Quartet, composed of young players, all members of the Cleveland Orchestra, which plays mainly chamber music of contemporary composers, gave a program on April 14 including the Quartet No. 1 in E Minor, by Arthur Shepherd, Trio for Strings, No. 2, by Paul Hindemith, and 'Souvenir de Florence' by Tchaikovsky.

Robert Virovai, violinist, played in Public Music Hall on April 5, and Mischa Elman on April 11. Vladimir Padwa was accompanist for Mr. Elman, Ignace Strasfogel for Mr. Virovai.

The Harvard Glee Club, G. Wallace Woodworth conducting, appeared in Severance Hall on April 4. H. M. Rainie and Fred Rogosin sang incidental solos. Splendid accompaniments were provided by William W. Austin and Ralph Renwick, Jr.

Arthur Loesser, pianist, gave the final faculty recital at the Institute of Music on April 12. Haydn's Sonata in F, Beethoven's Variations, Op. 35, Schumann's, 'Forest Scenes', Variations Op. 1, and Prokofiev's Sonata, No. 3 in A Minor, made up Mr. Loesser's program.

A faculty recital by Joseph Koch, violinist, and Leon Machan, pianist, of the Music School Settlement, was played on April 10. W. H.

Rosa Tentoni Fulfills Many Engagements

Rosa Tentoni, soprano, appeared in Syracuse on April 10 and in Utica on April 11 as a member of the Metropolitan Opera Quartet, and was soloist with the Cleveland Symphony in the Beethoven Ninth Symphony. She will open the Toronto Promenade summer concert series on May 4, and has been engaged

to sing in the Bach 'St. Matthew Passion' in Chicago, as well as in Evanston, Ill., on May 16. At the Evanston Festival she will be soloist in Wolf-Ferrari's oratorio 'La Vita Nuova'. On June 5, 6 and 7 Miss Tentoni will sing in the Bach B Minor Mass, the Beethoven Ninth and the Mozart Requiem under Eugene Ormandy in Montreal.

BRUNO WALTER LEADS NATIONAL SYMPHONY

Conductor Is Invited by Kindler
for Guest Appearance
In Capital

WASHINGTON, April 20. — Bruno Walter's first appearance in Washington on April 12, marked an occasion music lovers here will not soon forget. At the invitation of Hans Kindler he was guest conductor of the National Symphony.

Mr. Walter brought no new music to the ears of his Washington hearers. His program included Weber's 'Oberon' Overture, Mozart's G Minor Symphony, Strauss's 'Death and Transfiguration', and three Wagnerian selections—the prelude to 'Lohengrin', the 'Siegfried Idyll' and the overture to 'Die Meistersinger'. The complete understanding with which Mr. Walter approached all these works produced authoritative readings and dramatic performances. The orchestra was in peak form throughout the evening, and deserved its share of the acclaim from the audience.

The Symphony's Washington activities for this season closed under Dr. Kindler's leadership with its annual request program on April 16. The works played included Tchaikovsky's Sixth Symphony, Sibelius's 'Finlandia', the 'Liebestod' from Wagner's 'Tristan und Isolde' and Dr. Kindler's arrangement of excerpts from Mussorgsky's 'Boris Godounoff'.

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GOOSSENS OFFERS AMERICAN WORKS

Music by Cole, Johnson, Harris
and Ten Have Played by
Cincinnati Symphony

CINCINNATI, April 20.—The first half of the program played by the Cincinnati Symphony in Music Hall on March 31 and April 1 was devoted to the works of American composers. Eugene Goossens deserves praise for the obvious attention which he gave to these works, an attention vindicated by the excellence of the performance.

The most interesting work was the Divertimento for string orchestra and piano by Ulric Cole, with the composer at the piano, reviewed in the previous issue. Horace Johnson's suite 'Imagery', based on Hindu themes, was particularly apt in adhering closely to locale. It possessed thematic originality and interesting orchestration. The American overture, 'Johnny Comes Marching Home', by Roy Harris, did not come up to the composer's previous standards.

After the intermission Mr. Goossens and the orchestra presented a very fine reading of the Franck Symphony in D Minor.

Jepson Is Soloist

Helen Jepson, soprano, was the soloist for the next pair of concerts by the Cincinnati Symphony in Music Hall on April 6 and 8. In addition to the attractive soloist the Symphonic Prelude of Jean Ten Have, a member of the first violin choir, was played, lending added interest to the concerts.

Miss Jepson's singing of the 'Ave Maria' from Verdi's 'Otello' was beautiful, and two excerpts from Mozart's 'The Marriage of Figaro' were exquisitely interpreted. Miss Jepson offered after intermission Franck's 'Nocturne' and Hageman's 'At the Well'. The enthusiasm of the audience required the soloist to repeat the Hageman song.

Mr. Ten Have's composition was performed in thoroughly finished style by the orchestra, under the guiding hand of Mr. Goossens, making the most of the interesting thematic material. Mr.

Ten Have justly deserved the ovation which he received.

The Bach 'Brandenburg' Concerto No. 3 in G, was the opening work. It was dedicated to the memory of the late Emma L. Roedter. The tone poem, 'Orpheus', by Liszt, as well as the Prelude, 'Good Friday' music, and final scene from 'Parsifal' added in no small way to the excellent program.

VALERIE ADLER

INDIANAPOLIS MEN CONCLUDE CONCERTS

Sevitzky Conducts Orchestra
and Chorus in Music by Mo-
zart and Wagner

INDIANAPOLIS, April 20.—The ten pair of concerts of the Indianapolis Symphony ended with two performances on April 1 and 2, featuring as a principal work Mozart's 'Requiem' for chorus, orchestra and quartet of soloists, Jeanette Vreeland, Grace Leslie, Howard Harrington and David Blair McClosky. The second half of the program offered Wagner's 'Good Friday Spell' from 'Parsifal', George McKay's 'Fantasy on a Western Folksong' and Rimsky-Korsakoff's 'Russian Easter' Overture. With the exception of the McKay music, which was heard locally for the first time, the music was significant and fitting for the season preceding Easter festival.

In the 'Requiem' the chorus of 200 mixed voices acquitted itself with distinction, projecting the masterpiece with firmness of attack and beautiful tonal balance, revealing the careful training of the chorusmaster, Elmer Steffen.

Resumé of Season

The orchestra gave a good account of itself in the exquisite 'Parsifal' excerpt, lending dignity and understanding to this music of sacred beauty. Thus the Indianapolis Symphony, Fabien Sevitzky conducting, finished a season of sixty concerts in twenty weeks. A resumé reveals that 143 compositions were played, of which thirty-eight were works by thirty-one American composers. Two were world premieres and four American premieres.

PAULINE SCHELLSCHMIDT

PITTSBURGH CHORUS SINGS BACH CANTATA

Baird Conducts 'Phoebus and Pan' With
Yella Pessl at Harpsichord—
Thorborg Is Heard

PITTSBURGH, April 20.—The Bach Choir, under John Julius Baird, recently gave an excellent performance of Bach's 'Phoebus and Pan', with Yella Pessl accompanying at the harpsichord. Soloists were James Achtzehn, Edward Kipp, Alice Long, Elizabeth Myers, and Russel Holdren. Miss Pessl played two groups early in the program by Scarlatti and Bach. The first performance of T. Carl Whitmer's chorus 'The Supper at Emmaus' made an excellent impression. Charles Shotts was the organist.

John Brownlee, baritone of the Metropolitan Opera, was the soloist for the Tuesday Musical Club recently. The Art Society offered the Curtis String Quartet in Beethoven's Quartet, Op. 18, No. 5; Turina's 'La Oracion del Torero', and the Schumann Quintet for piano, with Beveridge Webster, who also played works by Chopin and Brahms.

The New Friends of Music have pre-

sented Artur Schnabel in two of the scheduled three recitals for Stephen Foster Memorial Hall. His first program included four sonatas by Beethoven; and the second, two sonatas by Schubert with the Impromptus Op. 142. In the first recital of the newly formed society Friedrich Schorr sang Schumann's 'Liederkreis' with Eunice Norton at the piano. Miss Norton and Roman Totenberg played Mozart and Brahms sonatas for piano and violin.

Kerstin Thorborg made her Pittsburgh debut recently under the auspices of the Art Society, singing excerpts from 'Orpheus' and 'Samson and Delilah'; English songs; Lieder by Brahms and Hugo Wolf and excellent Scandinavian songs.

José Iturbi, who had not been heard here for many years, played the Paganini-Brahms Variations as the keystone of his program. One concert for Young People was played by the Pittsburgh Symphony with Frederick Dorian conducting and J. Fred Lissfelt as commentator.

J. F. L.

MEMPHIS WELCOMES ST. LOUIS SYMPHONY

Golschmann Gives Baton To
Tuthill To Conduct His
'Bethlehem'

MEMPHIS, TENN., April 20.—Two outstanding events in March were the annual appearance of the St. Louis Symphony on the 21st and a recital by Marian Anderson on the 30th. Vladimir Golschmann conducted the 'Oberon' Overture and the Beethoven Seventh Symphony. After intermission, Burnet Tuthill, director of music at Southwestern College and of the Memphis College of Music, conducted his 'Bethlehem' Pastoral, which was enthusiastically received. Then followed Strauss's 'Death and Transfiguration', 'La Valse' by Ravel, and four encores.

Marian Anderson proved her claim to preeminence in the recital she gave at Ellis Auditorium. Her singing and interpretation were perfect in every style and in the expression of every emotion.

Two violin recitals filled the gaps between these concerts and twice Beethoven's 'Kreutzer' sonata was the main item on the program. Ottokar Cadek and Myron Meyers included it at a sonata recital at which they also performed the Brahms A Major Sonata and a Mozart G Major Sonata. Mischa Elman gave one of his series of refugee benefits here, including on his program the Lalo 'Symphonie Espagnole'.

SIOUX CITY PLAYERS GIVE WAGNER MUSIC

Kucinski Conducts Symphony
With Civic Chorus in
Operatic Excerpts

SIOUX CITY, April 20.—An all-Wagner program was chosen for the concert on April 3 by the Sioux City Symphony, conducted by Leo Kucinski, at



Ed Gaither
Leo Kucinski (Left) with Stephan Hero, a
Recent Soloist

which the Sioux City Civic Chorus, of which Paul MacCollin is director, appeared. The chorus sang an excerpt from 'Tannhäuser', the song of the Rhine Daughters from 'Götterdämmerung', the 'Spinning Chorus' from the 'Flying Dutchman', the 'Prayer' from 'Lohengrin', the Transformation Scene from 'Parsifal' and the finale from 'Die Meistersinger', accompanied by the orchestra.

Edward Dudley, tenor, was the soloist at the March 13 concert, singing 'Du bist der Lenz' from 'Walküre', Walther's Prize Song from 'Die Meistersinger', and a group of songs with piano. Mr. Kucinski conducted a miscellaneous program including Sibelius's First Symphony. On Feb. 6 the soloists were Stephan Hero, violinist, and Everett Timm, flutist.

Georgia Graves Tours Middlewest

Georgia Graves, contralto, left New York on April 5 for a four weeks concert tour of the Middlewest. She was to appear in Colorado, Nebraska, South Dakota, Illinois and Michigan. Upon returning to New York she will fulfill concerts in Long Island, Poughkeepsie and New York. Miss Graves is also booked for a summer tour during July after which she will sail for Europe.

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Post Season at the Metropolitan

A POST-SEASON brought one performance of 'Carmen', the first of this season; two of 'Parsifal' and one each of 'La Bohème' and 'Tristan'. Leading singers were Kirsten Flagstad, Lauritz Melchior, Bruna Castagna, Bidu Sayao and Jan Kiepura. Conductors were Artur Bodanzky and Genaro Papi.

The Season's First 'Carmen'

Although 'Carmen' stands high in public favor, it had to wait until the post-season this year, for even one hearing. This took place on the evening of April 4, opening the post-season and drawing a jammed house which only with difficulty could have accommodated another person.

The performance itself did not differ greatly in any way from those of former years. Bruna Castagna sang the title role with opulent voice in spite of grilling rehearsals she was undergoing elsewhere for the Rossini Mass. Dramatically, she was effective and her characterization showed the careful thought which has always distinguished it. Mr. Martinelli was evidently suffering from indisposition as he rarely sang full voice, but he was tumultuously applauded. Hilda Burke was Micaëla and Mr. Pinza gave his usual fine performance of Escamillo. The other singers were Thelma Votipka, Helen Olheim, George Cehanovsky, Giordano Paltrinieri, Louis D'Angelo and Wilfred Engelman. The solo dancers were Monna Montes, Maria Gambarelli and Grant Mouradoff. Genaro Papi conducted.

'Parsifal' Given as Benefit

The second of five post-season performances was 'Parsifal,' given on the evening of April 5 as a benefit for the Music School of the Henry Street Settlement. There was a capacity audience on hand to hear the monumental and beloved work and the usual devotional spirit prevailed. As in the performance in the regular season, Kirsten Flagstad's Kundry, Lauritz Melchior's Parsifal, Friedrich Schorr's Amfortas and Emanuel List's Gurnemanz were compelling portrayals. New to the cast were Arnold Gabor as Klingsor and Norman Cordon as Titurel. Others were Mmes. Doe, Bodanya, Olheim, Jessner, Petina, Burke and Votipka and Messrs. Cehanovsky, D'Angelo, Laufkötter and Witte. Artur Bodanzky conducted the orchestra in an eloquent performance. The opera was given again as a Good Friday matinee with the same cast.

'Bohème' Is Heard Again

Puccini's 'Bohème,' third in the series of five performances given at the Metropolitan after the close of the regular subscription series, brought a large and enthusiastic audience on the evening of April 6. Bidu



Bruna Castagna as Carmen

Sayao was the Mimi; Jan Kiepura the Rodolfo; Ezio Pinza the Colline; John Brownlee the Marcello; George Cehanovsky the Schaunard; Natalie Bodanya the Musetta; with Louis D'Angelo, Max Altglass and Carlo Coscia taking other roles. The performance did not rise above the routine, though it increased perceptibly in dramatic credibility in the last two acts. Miss Sayao sang charmingly and Mr. Kiepura vocally far exceeded his dramatic exploits. The best singing of the evening came from Messrs. Pinza and Brownlee, though applause was generously bestowed upon everyone. Mr. Papi conducted.

S.

Last 'Tristan' Sung

The post-season week of opera came to an end on the afternoon of April 8th with a memorable performance of 'Tristan and Isolde.' Kirsten Flagstad was in her finest estate vocally and sang with thrilling power and tonal opulence and with all the wealth and sensitiveness of nuance that make her Isolde one of her most eloquent achievements. Lauritz Melchior again lavished his artistic resources upon his ripe and eminently convincing impersonation of Tristan, while Kerstin Thorborg was, as usual, a fine Brangaene both vocally and dramatically, singing the warning with an almost unearthly beauty of voice.

Emanuel List was the sonorously compassionate King Marke, while Herbert Janssen as Kurvenal, Arnold Gabor as Melot, Louis d'Angelo as the Steersman and Karl Laufkötter as the Shepherd, with Erich Witte providing the Sailor's

Voice, completed the cast. Arthur Bodanzky conducted and under his hands the orchestral score became a tapestry of skilfully interwoven strands of color. At the close there was an unusually prolonged series of ovations for Mme. Flagstad and the other principals.

C.

PHILADELPHIA HEARS NEW HINDEMITH WORK

Ormandy Shares Podium with Composer, Who Leads His 'Nobilissima Visione'

PHILADELPHIA, April 20.—Returned from his mid-season vacation Eugene Ormandy resumed his conductorship of the Philadelphia Orchestra with the concerts of April 8 and 10, sharing podium honors with Paul Hindemith who led one of his own compositions. At both concerts when he appeared on the stage Mr. Ormandy was given a rousing welcome which indicated convincingly the esteem in which he is held here.

These demonstrations as well as a resolution by the members of the orchestra acclaiming Mr. Ormandy's powers as a conductor, musician, and artist, effectively vitiated the rumors and gossip consequent on some recent occurrences here—notably matters of discipline involving certain musicians and the conductor's authority, and the resignation of Alfred Reginald Allen as manager. The simultaneous occurrence of these events was made the ground for all sorts of stories. The fact that they had no connection was printed in the previous issue.

The rumor mongers also drew Leopold Stokowski into the picture, he being here for his part of the season's concerts while the papers were playing up one aspect or another of the fuss. However, Mr. Stokowski publicly paid tribute to Mr. Ormandy, his leadership of the Philadelphia Orchestra and his maintenance of the organization's high artistic and tonal standards, in speeches made to audiences at a number of concerts—quelching, it is hoped, those over-zealous partisans who imagined that Mr. Ormandy was "on the spot."

The program for the concerts of April 8 and 10 listed:

Passacaglio Buxtehude
(Transcribed by Lucien Cailliet)
Symphony in G minor, No. 40 Mozart
'Nobilissima Visione' Concert Suite from the
Ballet 'Saint Francis' Hindemith
(Conducted by the Composer)
'Russian Easter' overture Rimsky-Korsakoff

Mr. Ormandy credited himself with an especially fine reading of the Mozart symphony. The Buxtehude piece was well played and conductor and orchestra made the most of the brilliant and colorful Rimsky-Korsakoff music.

Mr. Hindemith and the orchestra collaborated in an excellent performance of his suite.

A "Viennese Program" was offered at the orchestra's concerts of April 14 and 15, Mr. Ormandy conducting:

Overture to 'Donna Diana' Reznicek
Symphony No. 6, in C major Schubert
Four German Dances Mozart
'A Ball Scene' Mayseder-Hellmesberger
Overture to 'Der Waldmeister' Strauss, Jr.
Perpetuum Mobile Johann Strauss, Jr.
Pizzicato Polka Josef and Johann Strauss, Jr.
'Sphären-Klänge' Waltz Josef Strauss
'Blue Danube' Waltz Johann Strauss, Jr.

This delightful program found in Mr. Ormandy a conductor with a feeling for such music in the spirit which shows it at its best.

It was performed with a zest which signified that conductor and musicians

were having a fine time. The Schubert symphony, an early work, is believed to have had a first Philadelphia presentation. It was performed in a version edited by Mr. Ormandy.

The final concert in the special Youth series took place in the Academy of Music on April 5 with Leopold Stokowski conducting. Interest centered in the world premiere of the Fifth Symphony of Gretchaninoff, a work which did not seem on first hearing a particularly important addition to the symphonic literature though it was played superbly. Other works included the prelude to Act III of Rimsky-Korsakoff's opera 'Ivan, the Terrible'; Riisager's 'Fastelavn' (Festival); 'The Ride of the Valkyries' from Wagner's 'Die Walküre'; two Strauss waltzes—'Tales from the Vienna Woods' and the 'Blue Danube'; and Debussy's 'The Afternoon of a Faun', given as an extra.

Mr. Stokowski also conducted the ninth concert in the Tuesday evening series on April 4. Listed were Shostakovich's Fifth Symphony; Moussorgsky's 'Night on a Bald Mountain'; the finale of Wagner's 'Goetterdaemmerung'; and the prelude to Act III of Rimsky-Korsakoff's 'Ivan, the Terrible'. A novelty was Leo Ornstein's 'Tribal Dance', based on passages from Harold Lamb's history of the life of Genghis Khan. Mr. Ornstein's score disclosed some striking effects in rhythm and orchestration. In idiom the work is mildly "modern."

The eighth concert in the Tuesday evening series took place on March 14 with Mr. Caston conducting. Efrem Zimbalist was the soloist in the Glazounoff Concerto.

WILLIAM E. SMITH

PHILADELPHIA ENJOYS BUSY CONCERT SCHEDULE

Henri Elkan Conducts Verdi's Requiem With Federal Symphony and Symphonic Choir

PHILADELPHIA, April 20.—An admirable performance of Verdi's 'Manzoni Requiem' with Henri Elkan, conductor, was given in Irvine Auditorium on April 11. Participating were the Philadelphia Federal Symphony, the Symphonic Choir of Philadelphia, and a quartet of soloists comprising Tilly Barmach, soprano, Marguerite Barr MacClain, contralto, James Montgomery, tenor, and John Lawler, bass.

In addition to the Verdi work, the program listed Harl McDonald's setting of Lope de Vega's 'Wind in the Palm Trees' for women's chorus and string orchestra.

Continuing a Sunday evening series in the Walnut Street Theatre, the orchestra, with J. W. F. Leman conducting, was heard on April 16. Given a first Philadelphia performance (probably its American premiere) was Arensky's F Minor Concerto for piano and orchestra, Op. 2. The soloist was Edna Jones Eichlin. Another soloist was Therese Ramstein, violinist, in the Goldmark A Minor Concerto. Bernard Morgan's 'Symphonic Fantasy on 'Deep Purple'' had its first performance.

The Philadelphia National Youth Administration Orchestra gave another in its series of fortnightly concerts in the Philadelphia Youth Center on April 17. Judge Curtis Bok was guest-conductor of the group for the third time this season and the soloists were Noah Bielski and Milton Wohl, violinists.

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CHICAGOANS PLAY UNFAMILIAR MUSIC

Novelties Offered by Symphony Led by Stock and Lange— Echaniz Is Soloist

CHICAGO, April 20.—José Echaniz, Cuban pianist, accomplished a complete capture of the town in three performances with the Chicago Symphony. The final performances of his visit were on April 13 and 14 when his vehicle was the Liszt A Major Concerto and when Dr. Stock was on the podium. The program:

'A Night on the Bare Mountain'...Mussorgsky
'Pastorale d'été'.....Honegger
Symphony in D.....Van Vactor
Piano Concerto No. 2 in A.....Liszt
Finale from Act III, 'Siegfried'...Wagner-Stock

Those who had heard Mr. Echaniz on the preceding Tuesday in Rachmaninoff's Second Concerto were ready for the applause that rose after the last chords of the concerto. Certain aspects of Mr. Echaniz's physical make-up were incorporated with very telling effect into his playing—rapidity of movement, grace and forcible vigor. These qualities are good servants in the Liszt Concerto and when one adds sincerity, insight, and a vital sense of the bravura, as well as quick and flexible fingering and a tone capable of the beguiling or the thundering sonorous, the combination approaches very near the ideal. At the close Mr. Echaniz was recalled four or five times before the evening was allowed to proceed.

Van Vactor Work Played

Another peak of the program was the performance of David Van Vactor's prize-winning symphony with the composer himself conducting and the orchestra responding magnificently to a score that is undeniably impressive. There was lengthy applause for the whole.

Mussorgsky's 'A Night on the Bare Mountain' was conducted by Dr. Stock in his best style and the drowsy 'Pastorale d'été', with its constant hum of summer, was exquisite. At the end there was Dr. Stock's own exciting arrangement of excerpts from the third act of 'Siegfried'.

Mr. Echaniz's first appearance with the orchestra was as exciting a debut as has occurred for some time. On this occasion, which was the final Tuesday matinee on April 11 conducted by Dr. Stock, he played the Rachmaninoff Second Concerto. The complete program:

Concerto for String Orchestra, No. 3.
in G.....Bach
Symphony No. 1 in B Flat, Op. 38.....Schumann
Concerto for Piano, No. 2.
in C Minor, Op. 18.....Rachmaninoff
Prelude to 'The Mastersingers'.....Wagner

Mr. Echaniz proved he was gloriously prepared with a deep and seasoned tone which made rare music in the Adagio. He possesses a shrewd and sagacious

sense of values that will not permit him to warp or distort, and each phase seemed to fall with a delightful spontaneity and correctness that only hours of study and thought could have formed with such unerring taste. In the concluding movement there was playing of such power and fierce beauty that it aroused a thunder of applause which brought Mr. Echaniz again and again upon the platform.



David Van Vactor

Dr. Stock led performances of the Bach Third 'Brandenburg' Concerto and the Schumann 'Spring Symphony' which were throughout graceful, clear and attractive.

Harvard Singers Appear

The Harvard Glee Club, singing under the direction of G. Wallace Woodworth with the symphony on April 6 and 7, participated in a program made up almost entirely of unfamiliar music. Dr. Stock conducted. His program:

Procession of the Knights of the
Holy Grail, from 'Parsifal'.....Wagner
Three Choruses from the Music
for Freemasons.....Mozart
Symphonic Movement, Op. 50.....Oldberg
Two Choruses A Capella—
(a) Miserere.....Alegri
(b) Psalms CXI.....Milhaud
Alto Rhapsodie.....Brahms
(Lilian Knowles)
'Good Friday Spell', from 'Parsifal'...Wagner
Finale from 'San Francesco d'Assisi'...Malipiero
Finale from 'A Faust Symphony'.....Liszt

With three Mozart choruses, in the third of which William Miller, local tenor, handled the solo part very suavely, the group made an immediate impression by its vocal power, intelligence, spirit and full tone. This was also revealed in the two a cappella choruses that followed. The restraint that marked the launching of the Allegri Miserere was thrilling in its suggestion of vast reserves, and, at the very end, a pianissimo that faded into silence brought to a close an episode of great beauty and devoutness.

For the Brahms Rhapsody the soloist was Lilian Knowles, replacing Sydnie Smith Cooley, who was ill. Miss Knowles sang well and was admirably supported by the orchestra and chorus. After the intermission the chorus returned to sing the Finale from Malipiero's 'San Francesco d'Assisi', with one of its members handling the baritone solo, and the evening terminated with the finale of Liszt's 'Faust' Symphony which the orchestra approached through the symphonic movement that

precedes it. In this Mr. Miller was again the soloist.

Dr. Stock prefaced each half of the program with an excerpt from 'Parsifal', as is his wont in Holy Week, beginning the evening with the 'Transformation Scene', a portion of the first 'Grail Scene' and the closing pages of the act, and continuing after the intermission with a stirring and tender re-creation of the 'Good Friday Spell'. Earlier he had inserted Arne Oldberg's Symphonic Movement, first performed at Ravinia last year, which is to form the first movement of the composer's fourth symphony, not yet completed. In all of these Dr. Stock's forces played with freshness and spontaneity.

E. Power Biggs was soloist with the symphony for the two concerts on March 30 and 31, introducing to the city Leo Sowerby's Concerto for organ and orchestra in a program that also held the first performance anywhere of Edwin S. Stringham's Nocturne No. 2, dedicated to Hans Lange, who conducted throughout the evening. The program:

Overture in D.....Handel
Symphony in C (K. 551).....Mozart
Concerto for Organ and orchestra
in C.....Sowerby
'Nocturne', No. 2.....Stringham
(First performance)
Bacchanale from 'Tannhäuser'.....Wagner

Mr. Biggs proved to be a most interesting soloist, well equipped to cope with the technical demands of the concerto and particularly sensitive to the poetry of the muted slow movement. That he had preceded this with a bold and large-scale account of the opening movement, so hugely sonorous, and followed it with a robust reading of the work's finale (including a dazzling cadenza) was proof of his versatility and his compatibility with both the heroic and the intimate style.

Stringham 'Nocturne' Given

The Stringham 'Nocturne' bears the stamp of study with the late Ottorino Respighi, yet carries the flavor of a distinct personality. Despite a tinted nebulousness, beautifully revealed by Mr. Lange's forces, the Respighi vocabulary has not been taken over entirely and through the idioms that are so reminiscent one hears Mr. Stringham speaking unaided in his own tongue.

These novelties were flanked by Mr. Lange's familiar but ever-effective magic with Handel, Mozart and Wagner.

Soloists for the Tuesday afternoon concerts of the Chicago Symphony next winter will be Guiomar Novaes, Zino Francescatti, French violinist; Percy Grainger, Patricia Travers, child violinist; Vronsky and Babin, Nathan Milstein, Myra Hess, Igor Stravinsky, Georges Enesco and Artur Schnabel.

CHICAGO CHORUSES SING UNFAMILIAR WORKS

Bruch's 'Lay of the Bell' and Holst's 'Hymn of Jesus' Heard—Roland Hayes Gives Recital

CHICAGO, April 20.—The Chicago Singverein sang Bruch's 'The Lay of the Bell' at Orchestra Hall, conducted by Walter H. Steindel on March 31 with the following soloists: Mary Ann Kaufman, Freda Draper, Henry Thompson and Mark Love. Schubert's 'Missa Solemnis', Verdi's 'Te Deum' and Holst's 'Hymn of Jesus' composed the program of the Swedish Choral Club, singing under the direction of Harry T. Carlson at the same hall on April 12 with Esther Hart, Gertrude Hanson, Edwin Kemp and Duwayne Carnes as soloists.

Roland Hayes gave a song recital at Orchestra Hall on April 2. That night Nadia Boulanger and Jean Francaix appeared at the Arts Club with an unusual two-piano program containing the latter's 'Concertino'. On April 5 a chamber group composed of Leonard Sorkin, Royal Johnson, Milton Preeves, Daniel Sainenberg, Jane Anderson and Ralph Johnson presented in the Orchestra Hall foyer hitherto unheard works by Chicago composers, including Elizabeth C. Marshall, David Van Vactor, Harrington Shortall and Florian Mueller. Carla Bradley danced at the Arts Club on April 10, while Anita Aaron Braude, soprano, appeared at Kimball Hall the following evening, and Helen Levene, pianist, played at the Auditorium Recital Hall on April 12.

Zlatko Balokovic Is Soloist with Youngstown Symphony

YOUNGSTOWN, O., April 20.—Zlatko Balokovic was violin soloist with the Youngstown Symphony on April 20 at Stambaugh Auditorium. This event was the closing concert in the orchestra's series, conducted by Michael and Carmine Ficocelli, and was Mr. Balokovic's first appearance in Youngstown. He played the Dvorak Concerto with the orchestra and a solo group with his accompanist, Hellmut Baerwald at the piano.

Carola Goya Postpones New York Recital Until May

Carola Goya, Spanish dancer, has postponed her annual New York recital until the first week in May, immediately following her current coast-to-coast tour, and just prior to sailing for a tour of the Union of South Africa. For both these tours Miss Goya has engaged Beatrice Burford, harpist, and Emilio Osta, accompanist.

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Obituary



Peter D. Conley

SAN FRANCISCO, April 16.—Peter D. Conley, business manager of the San Francisco Symphony and Opera Association and one of the best known figures in the city's musical life, died at his home here as the result of a heart attack, on April 12. He was forty-five years old.

Mr. Conley's rise from box-office man to manager of all the city's major musical enterprises was a spectacular and rapid one, based on personal integrity, honesty and ability.

Born in Napa, California, he became ticket-seller for the symphony in 1916, and also handled the ticket sales for various little theatre and concert attractions. He served as an ensign in the U. S. Navy during the World War, and upon his return was made assistant treasurer of the symphony. He entered the managerial field as an impresario for lecture and concert attractions, and in 1932, when the managements of the San Francisco Symphony and Opera Associations were consolidated, he was made the business manager for both. He continued his impresario activities, and three Peter Conley Artist Series and many individual concert and lecture attractions independently managed by him have been among this season's attractions. The last one for whom he personally officiated was Paderewski, who played here on Easter Sunday.

In addition to his managerial activities Mr. Conley was secretary of the Music Co-ordinating Committee for the Golden Gate International Exposition and representative for the NBC Artists' Service and Columbia Concerts Association.

He is survived by his widow, Anna Marie Schaffer Conley, a brother and a sister.

At the Rosary services on April 14 (which would have been his forty-sixth birthday) the string sections of the San Francisco Symphony gave a musical program under the baton of Pierre Monteux. Funeral services and mass were held the following day at St. Brigid's Catholic Church. Interment was at Napa.

M. M. F.

Edgar F. Bitner

Edgar F. Bitner, who until his retirement last December, had been, for a number of years, vice-president and treasurer of the Music Periodicals Corporation, which publishes *The Musical Courier* and *The Metronome*, died in his sleep at his home on April 12. He was formerly president of Leo Feist, Inc., music publishers. He is survived by two sons and one daughter.

Christopher Booth

Christopher Henry Hudson Booth, organist and composer, died at his home in New York of a heart attack on April 19, in his seventy-fourth year. A native of

QUAKER CITY HAILS LOCAL ORCHESTRAS

Hofmann Is Soloist with Curtis Symphony Under Fritz Reiner

PHILADELPHIA, April 20.—Beethoven's 'Emperor' Concerto, with Josef Hofmann as soloist, was the principal feature of a fine concert by the Curtis Symphony under Philadelphia Forum auspices in the Academy of Music on April 10. Fritz Reiner, head of the department of orchestral training at the Curtis Institute, secured notable results from his forces and Mr. Hofmann played magnificently.

The other fare provided Albeniz's 'Navarra', Aubert's 'Habanera', Beethoven's 'Egmont' overture, Johann Strauss's 'Wiener Blut', and Sibelius's 'The Swan of Tuonela' and the March from the 'Karelia' suite. The concert also afforded an innovation in a spoken commentary by Carleton S. Smith, music editor of *Esquire* and *Coronet*.

Caston Conducts Benefit

With Saul Caston, associate conductor of the Philadelphia Orchestra, on the podium, a concert for the "benefit of Austrian and German refugee musicians and Spanish refugees" was given in the Academy of Music on April 12, the large orchestra, made up of volunteer

England, he came to America in 1895 and became a citizen ten years later. He was organist at the First Reformed Church of Brooklyn and then at St. Paul's Lutheran Church, New York. From 1900 to 1905, he played for the Victor Talking Machine Co. From 1909 until his death he was organist of the Lutheran Church of the Advent, New York. His compositions included several settings of the Mass, two symphonies, songs, anthems and piano pieces.

Uselma C. Smith

PHILADELPHIA, April 15.—Uselma Clarke Smith, organist, composer and teacher, died at his home in Chestnut Hill on April 11. He was sixty years old. Mr. Smith was a graduate of the University of Pennsylvania and studied music both in Philadelphia and Paris. In the latter city he studied organ with Charles Widor. He had been organist at Calvary Episcopal Church, Germantown, and at the Church of the Redeemer, Bryn Mawr, and also conducted summer courses for teachers at Wellesley College. He wrote several books on musical subjects and published both religious and secular music.

Stanislao Gastaldon

FLORENCE, ITALY, April 1.—Stanislao Gastaldon, best known for his song 'Forbidden Music' died here suddenly of a heart attack on March 6. He was born in Torino, April 7, 1861, and began publishing songs at the age of seventeen, as well as salon piano pieces. 'Forbidden Music' is said to have sold over 200,000 copies. He wrote ten operas, among them one entitled 'La Mala Pasqua' founded on Verga's short story 'Cavalleria Rusticana' and produced only a month before Mascagni's work. He acted for a number of years as critic on the *Nuovo Giornale* of this city.

Raymond E. Durham

CHICAGO, April 20.—Raymond E. Durham, president of Lyon & Healy since 1925, died suddenly of heart failure in Chandler, Ariz., on April 2. He was born in St. Louis in 1877, and received his school education in St. Paul, going later to the United States Naval Academy in Annapolis. After holding various important business positions, he was elected president of Lyon & Healy in 1925, succeeding his father-in-law, Robert B. Gregory. Besides his wife, he is survived by two sons and one daughter.

musicians, including members of the Philadelphia Orchestra, the Philadelphia Federal Symphony, the Curtis Symphony, and other groups. Two youthful soloists appeared—Ossy Renardy, violinist, and Sol Kaplan, pianist.

Mr. Renardy played Paganini's D Major concerto brilliantly. Mr. Kaplan also was brilliant in Shostakovich's E-Flat Concerto.

Mr. Caston led the orchestra in Bach's Suite in D, No. 3, Brahms's 'Academic Festival' overture, and Stravinsky's 'Firebird' Suite.

Sevitzky Leads Ensemble

The Philadelphia Chamber String Simphonietta, conducted by Fabien Sevitzky, with Karl Ulrich Schnabel, pianist, as soloist, gave the third and final concert of its thirteenth season's subscription series, in the Bellevue-Stratford ballroom on April 12. Mr. Schnabel played Mozart's E-Flat Concerto (K. 449) and Ernest Bloch's Concerto Grosso for String Orchestra and Piano. Other numbers included Haydn's Symphony No. 17, in F Major, and 'Five Minuets and Six Trios' by Schubert, originally written for string quartet and credited with a first American performance in the present arrangement for string orchestra.

WILLIAM E. SMITH

New York Concerts

(Continued from page 40)

ing soloist, playing Liszt's paraphrase on the 'Dies Irae'. The personnel of the orchestra of fifty musicians was drawn from the ranks of the National Orchestral Association and the NBC Symphony. The program included the Symphony in G Minor by Mozart, a suite from Humperdinck's 'Hansel und Gretel', Wagner's 'Siegfried Idyll' and the 'Polovtsian Dances' from Borodin's 'Prince Igor'.

Workmen's Circle Chorus Gives Program in the Town Hall

The Workmen's Circle Chorus, Lazar Weiner, conductor, was heard in a concert in the Town Hall on the afternoon of April 16, with Arnold Eidus, violinist, as assisting soloist.

The organization of about 100 members presented a program much of which was of restricted appeal, but all of which was sung with good, lusty tone and some excellent shading. Mr. Eidus offered the first movement of the Mendelssohn Concerto and shorter works by Sarasate, Bloch and Wieniawski. He was accompanied by Sonia Eidus.

Godowsky Memorial Concert

The program of the Godowsky Memorial Concert at the Beethoven Association on the afternoon of April 16, consisted of works by Caccini, Sadere, Bizet, Brahms, Wolff, Strauss and others. Those taking part were the Braun Leider Singers, Leo Braun, conductor, William Sauber, pianist, and Earl E. Styres, baritone. The guest artist was Ray Lev, pianist.

Easter Season Concert Given

The Bristol Choir, conducted by Margaret Bristol, and a group of soloists gave an Easter season concert at the Barbizon-Plaza on the evening of April 2. Howard Kasschau, pianist, opened the program with works by Mozart, Chopin, Saperton and Moszkowski. The choir sang Dutch, Norwegian, English, Breton and French carols and songs and works by Tchaikovsky, Kopolyoff-Gaul and Dickinson. The concert closed with excerpts from Rossini's 'Stabat Mater'. Participating were Milo Miloradovich, soprano; Maria Barova, mezzo-soprano; William Hess, tenor; Jan

Lindermann, bass, and Walter Wild, organist.

American Songs Heard

A program titled An Evening of American Song Composers was presented at the Gardner School on the evening of April 15 before a large audience. The singers were Dorothy Baker, soprano; Ann Heath, soprano; Janet Bush-Hecht, mezzo-contralto; Benjamin De Loache, baritone; and Garfield Swift, baritone. Miss Heath sang a group of songs by Florence Turner-Maley; Mr. De Loache a group by Russell Wragg; Miss Bush-Hecht a group by Walter Golde; Miss Baker a group by Edward Harris; and Mr. Swift a group by Fay Foster.

Concert of Works by Ives Given

A concert of works by Charles Ives was given in the Henry Hadley studio on the evening of April 16, under the auspices of the National Association for American Composers and Conductors. Those taking part were Mina Hager, soprano, and John Kirkpatrick, pianist. The program included a Fugue on the hymn 'From Greenland's Icy Mountains'; the sonata entitled 'Concord, 1840-1860', and two groups of songs. Mr. Kirkpatrick accompanied Miss Hager.

Randegger Works Heard

A concert, the program of which was largely made up of works by G. Aldo Randegger, was given at the MacDowell Club on the evening of March 31. Mr. Randegger began the evening with groups of piano works by Beethoven, Chopin and Van Westerhout. The second part of the program included a dance pantomime, songs for tenor, soprano and contralto, and piano pieces by Mr. Randegger, interpreted by Betty Tucker, dance-pantomimist, Edith Manson, soprano; Linn Ledford, tenor; Mary Ledgerwood, contralto, and the composer.

Harmony Guild Gives Spring Musicales

The seventh annual spring musicale of the Harmony Guild of New York was given in the Carnegie Hall Studio on the evening of April 12. The program was offered by Ruth Kemper, violinist; Jean Buchta, pianist, and Emily Hatch, painter. Miss Hatch, former president of the American Women Painters Association, gave a talk on 'Impressionism in Music and Painting'.

Coolidge Quartet Plays for Benefit

For the benefit of the Musicians Committee to aid Spanish refugees, the Coolidge Quartet (Messrs. Kroll, Berezowsky, Moldavan and Gottlieb) and Frank Sheridan, pianist, appeared in the New School auditorium on the evening of April 7. The players gave a good account of Beethoven's Op. 18, No. 1, Schumann's Op. 41, No. 1, and, with Mr. Sheridan, Brahms's Quintet in F Minor.

CAROLYN AUNDREY, soprano. Vienna Quartet, Irving Becker and Albert Carlo, violins; Dave Uchtel, viola, and Aaron Shapinsky, cello. Ivan Eisenberg, accompanist. The Plaza, March 21, evening. Group of Slovak Folk songs and works in Italian, German and English. Instrumental works by Mozart, Borodin and others.

ADELE RIVIE, soprano. Alice Wightman, accompanist. Barbizon-Plaza, March 22, 1939. Arias from 'Iphigénie en Tauride' and 'La Forza del Destino' and songs in German, French and English.

EMILIO TERELLI, violinist. Eleanor Well-er, accompanist. Carnegie Chamber Music Hall, March 26, evening. Recital under the auspices of the Wieniawski Association. Mendelssohn's Concerto, Corelli's 'La Folia' and works by Wieniawski, Chaminade and others.

BERYL LADD, pianist. The Barbizon, April 4, evening. Bach's G Minor Organ Fugue in Liszt's transcription, a Chopin group, a Brahms Intermezzo and works by Rachmaninoff, Griffes, Debussy and others.

HACHEM-KHAN, baritone. Barbizon-Plaza, April 11, evening. Arias from 'Falstaff', 'Pagliacci', and 'Prince Igor' and songs by Gretchaninoff, Hahn, Grieg and others.

ST. LOUIS CONCERTS NEAR SEASONAL END

Marian Anderson, Nathan Milstein, Vronsky and Babin Appear in Various Series

St. Louis, April 20.—Perhaps the largest audience ever assembled in the Municipal Opera House for a concert heard Marion Anderson on April 1. Her program included songs by Handel, Carissimi, Schubert, Shumann, Scott, Vahanen, Cohen, an aria from 'Norma' and a group of Negro Spirituals.

Nathan Milstein closed the Civic Music League season with a concert at the Municipal Opera House on March 21. He was given an ovation. Vronsky and Babin, duo-pianists, appeared on the Principia Concert and Lecture Course on March 31. It was their first local appearance and they were warmly received.

Charles Galloway, baritone, gave a song recital on March 27 for the Church Service League of St. Peter's Church in the Bishop Tuttle Memorial Hall of Christ Church. The Junior Committee of the St. Louis Symphony Society presented six young artists at the Wednesday Club Auditorium on March 29, the winners in the annual contest: Edward Easley and Mary Robinson, pianists; Wilroy Nixon Miller, tenor; Maxine Kippel, violinist; and John Lake, baritone.

Ernest Prang Stamm presented 'Pilgrim's Progress' by Ernest Austin in three Lenten recitals at Christ Church Cathedral with a chorus of mixed voices from St. Louis choirs and the Boy Choristers of the Cathedral, with Mr. Stamm at the organ.

ORCHESTRAL GROUPS IN PHILADELPHIA ACTIVE

Federal Symphony, Music Centre and Youth Administration Orchestra Give Concerts

PHILADELPHIA, April 20.—The Philadelphia Federal Symphony gave a special concert in connection with Schoolmen's Week in Irvine Auditorium, University of Pennsylvania, on March 22. J. W. F. Leman conducted and the soloists were Stanley Sprenger, pianist, and Thelma Melrose Davies, contralto. Mr. Sprenger played Mozart's 'Coronation' Concerto and Mrs. Davies sang arias from Gluck's 'Orfeo ed Eurydice'.

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and Meyerbeer's 'Le Prophete'. Both soloists gave encores. The orchestra played works by Beethoven, Bach, Dvorak.

Benjamin Grobani, baritone, was soloist at a concert of the orchestra in the Walnut Street Theatre on March 26 with Mr. Leman conducting. Mr. Grobani was applauded for his interpretations of 'Wotan's Farewell' from Wagner's 'Die Walküre'; the Credo from Verdi's 'Otello' and 'Quand la flamme' from Bizet's 'Jolie Fille de Perth'. The orchestra achieved admirable performances of the Beethoven F Major Symphony, No. 8 and other works by Dvorak, Chabrier, Wagner and Tchaikovsky.

The Philadelphia Music Centre was heard in an interesting program on March 26, Arthur Cohn and S. Joseph Levine appearing as conductors. Mr. Levine led performances of Haydn's Symphony No. 25, the 'Marie-Therese' and Mozart's Symphonie Concertante for violin and viola, with Sol Ovcharov and Albert Banks as the soloists. Mr. Cohn conducted Robert Milford's Suite and Bloch's 'Four Episodes', Mr. Levine playing the piano solos in the latter number.

Mr. Cohn was guest-leader of the National Youth Administration Orchestra on March 27. The program listed a suite of Purcell's music for 'The Married Beau'; excerpts from Gluck's 'Don Juan' ballet music; Mozart's 'Musikalische Spass'; Eugene Goossens's 'Fantasy for Nine Wind Instruments'; Delius's 'On Hearing the First Cuckoo in Spring', and Leo Weiner's 'Serenade'.

The Federal Symphony was conducted by Fritz Mahler and Mr. Leman in a previous concert with Selma Kramer and Sol Ovcharov, pianist and violinist, respectively, as soloists.

The Italo-American Philharmonic Orchestra gave the first in a series of three concerts in Witherspoon Hall recently. Guglielmo Sabatini, founder and only conductor of the organization, now in its ninth season, led a fine program, with Florence Kirk, exceptionally gifted young Philadelphia soprano, as soloist. W. E. S.

LOCAL MUSICIANS VARY NEW HAVEN'S CONCERTS

Parlow Soloist with Orchestra Under Smith—Faculty Men Appear in Recitals

NEW HAVEN, April 20.—Artists of unusual merit have provided New Haven audiences with excellent musical fare of late, all gaining their success in the company of good music. Kathleen Parlow, violinist, again proved her distinction as soloist with the New Haven Orchestra on Feb. 27 under the baton of David Stanley Smith, and Walter Gieseking won a host of admirers in his first piano recital on Feb. 15 as part of the Woolsey Series.

Harry B. Jepson, professor, gave his final organ recital before retirement on March 5, and Bruce Simonds, likewise professor at Yale, offered a musicianly program of piano works to an enthusiastic audience on the sixth. During a lighter moment, the Boston Symphony set forth Prokofiev's 'Peter and the Wolf' as told by Richard Hale, and then settled down to Strauss's 'Thus Spake Zarathustra'; this concert of March 2 concluded the Woolsey Series. Announcement of the forthcoming season brought especial pleasure since the list provides for an additional concert to be given by the Philadelphia Orchestra; otherwise the artists will be Lawrence

Tibbett, Josef Hofmann, Fritz Kreisler, Helen Jepson, and two visits by the Boston Symphony.

A rare evening of chamber music was provided by the Yale School of Music Faculty on Feb. 21, while non-professional groups have been active with winter concerts of a praiseworthy character. H. E. J.

NEW ORLEANS SYMPHONY TO CONTINUE ACTIVITY

Zack's Contract Ratified for Two Years —Three Visiting Orchestras Give Local Programs

NEW ORLEANS, April 20.—A meeting of the New Orleans Symphony was held on April 12 when it was decided to continue the organization. Arthur Zack's contract as conductor for the next two years was ratified. The season just ended showed a profit of \$745.40, as set forth by an auditor's report.

A magnificent close to the Auditorium Series of the Philharmonic Society was the concert of the St. Louis Symphony. The huge audience was emphatic in its appreciation of the excellent organization and its conductor Vladimir Golschmann.

The Houston Symphony, Ernst Hoffmann, conductor, gave a concert on April 10 at the Municipal Auditorium. The soloist was Sidney Foster, a former resident of this city, who played the Liszt Concerto with fine taste. The orchestra revealed many excellent qualities and was soundly applauded.

The University of Michigan Little Symphony gave a concert at the Roosevelt on April 16, under the auspices of the University of Michigan Music Club of New Orleans. The Little Symphony is composed of fifteen players led by Thor Johnson. H. B. L.

RECITALISTS FILL LOUISVILLE HALLS

Vronsky and Babin Appear— Artists Are Listed for Next Year

LOUISVILLE, Ky., April 20.—Vitya Vronsky and Victor Babin, duo-pianists, played before an enthusiastic Louisville audience at the Memorial Auditorium on March 24.

Dave Rubinoff, violinist, and Fray and Bragiotti, duo-pianists, appeared in the National Theatre on March 23 before a capacity house.

The Louisville Community Concert Association will present an imposing array of artists for the 1939-40 season. Contracts have been signed by William Meyers, managing director, for Marion Anderson, contralto; Robert Casadesu, pianist; Igor Gorin, baritone; Robert Virovai, violinist, and the Jooss Ballet. Dates have not been decided upon.

Six weeks of summer opera at the new, open-air Iroquoise Theatre, in Iroquoise Park, will be given in Louisville from July 3 to August 12 inclusive. The tentative list of presentations schedules: 'Roberta', 'No, No, Nanette', 'The Student Prince', 'Bitter Sweet', 'Blossom Time', and 'The Gay Divorcee'. These will be given under the supervision of J. J. Shubert, with John Shubert as resident director.

The closing concert of the Louisville Chamber Music Society was presented at The Playhouse, on the campus of the University of Louisville, on March 9, by the Heerman Trio of Cincinnati, before an enthusiastic audience.

HARVEY PEAKE

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THOMAS WARING Baritone CONCERT—RECITAL—RADIO

INDIANA CLUBS HOLD ANNUAL CONVENTION

Indianapolis Is Scene of Nineteenth Meeting of Federation—Clubs Win Cups

INDIANAPOLIS, April 20.—The nineteenth annual convention of the Indiana Federation of Music Clubs held a two-day conclave in the Hotel Severin on April 13-14. Mrs. Lloyd Billman, president, made the opening address.

The reading of reports and programs of choral groups occupied morning and afternoon sessions. Dean Robert Sanders of Indiana University spoke on 'The American Composer', saying that: "He is a victim of 'unemployment', for there is no vital social need for a composer. It is too easy to get masterpieces in cheap editions."

A banquet was held on April 13 at which Mrs. Vincent Hilles Ober, national president, was guest of honor. Joy Hazelrigg, from Evansville, played Mozart's Pastoral theme and variations, Stavenhagen's 'Caprice' and Mendelssohn's 'Rondo Capriccioso'. Two Spanish dances by Cuquita Blanco were charming. In the roof garden Ocie Higgins, soprano, Joseph Lautner, tenor, Herman Berg, violinist, Edward Shadbolt, pianist, and Henry Kolling of DePauw University appeared.

The showing of the film 'The Charm of La Bohème' with Jan Kiepura ended the day's activities. Events of interest on Friday included a talk by Franklin Miner, who outlined some of the plans for next season of the Indianapolis Symphony. Among the clubs receiving cups

for chorus activities were the Philharmonic Club, Oakland City; the Central Presbyterian Choir, Lafayette; Amateur Musicale, La Porte; the Musicians' Club, Evansville. Mrs. Robert Keck, Mt. Vernon, received the cup for the extension work of her district. The Kappa Chapter of Mu Phi Epsilon sang excerpts from 'Martha' directed by Lenore Ivey Frederickson. The 1940 convention will be held at Purdue University, Lafayette.

PAULINE SCHELLSCHMIDT

BRIDGEPORT GROUP OBSERVES ANNIVERSARY

Wednesday Afternoon Music Club to Hear Metropolitan Opera Quintet in Special Concert

BRIDGEPORT, April 20.—The fortieth anniversary of the Wednesday Afternoon Musical Club of Bridgeport will be climaxed on April 27 with a concert in the Central High School, by the Metropolitan Opera Quartet comprised of Josephine Antoine, soprano; Helen Olheim, contralto; Joseph Bentonelli, tenor, and Chase Baromeo, baritone. Mrs. Fred Elbert Lacey is the new president of the club, succeeding Mary Louise Peck.

The club was organized in 1898. First artists' concerts were held in 1901. The organization joined the National Federation of Music Clubs in 1903. Erection of the Klein Memorial Auditorium will provide new facilities for the club. New officers in addition to Mrs. Lacey are: Mrs. Norma Weber Kluttig, first vice president; Mrs. William H. Comley, second vice president; Mrs. Harold C. Bullard, corresponding

secretary; Miss Elizabeth Van Sciver, recording secretary; Mrs. Clark P. Lane, treasurer, and Mrs. Henry L. Bishop, program chairman.

LOS ANGELES HAILS ALL-BEETHOVEN LIST

Klemperer Conducts Philharmonic with Milstein Playing Violin Concerto

LOS ANGELES, April 20.—An all-Beethoven program by the Philharmonic, Otto Klemperer conducting, attracted and appreciative audience on April 6 and 7. Nathan Milstein's performance of the violin concerto rivalled the best presentations of recent memory. His Beethoven had depth and understanding, and he played with evident absorption in the work. Mr. Klemperer's interpretations of the Grand Fugue in B Flat and the Third Symphony were stirring and vital.

Olga Steeb, pianist, now a resident of Los Angeles, was soloist on April 14 and 15 in the Rachmaninoff Concerto No. 2. Always a brilliant technician, Miss Steeb gave also a deeply emotional performance. The orchestra reached its pinnacle in Strauss's 'Death and Transfiguration', in which all the sections played with distinction. Brahms's Fourth Symphony rounded out the program.

HAL D. CRAIN

LOS ANGELES GREETSPADEREWSKI'S VISIT

Pianist Appears Forty-Six Years After First Concert Under the Same Local Management

LOS ANGELES, April 20.—Paderewski, who made his first visit to Los Angeles, under the management of L. E. Behymer, in February, 1893, appeared again under the same management in Shrine Auditorium on the night of April 2, before 8,000 persons.

Richard Crooks, tenor, sang in the Auditorium on April 11. Works by Handel, Schubert and Elinor Remick Warren, in addition to an aria by Cilea, made up the printed list. Miss Warren acted as accompanist in her own group and shared applause for 'Time, You Old Gypsy Man,' 'Through My Open Window' and 'White Horses of the Sea.' Frederick Schauwecker was the regular accompanist.

Music by contemporary Hungarian composers was presented at the recent meeting of Pro Musica. A newly organized string quartet, composed of Erno Neufeld, Ambrose Russo, Sven and Kurt Reher, played Dohnanyi's Quartet in D, Bartok's Folk-songs, arranged by Szigeti, and a work by Zsolt. Songs by Kodaly and Dohnanyi were sung by Laura Saunders, soprano, and piano works by Kodaly and Bartok were played by Sumner Prindle.

Eleanor Pepper, seventeen-year-old pianist, revealed talent in a recital in the Biltmore Music Room, sponsored by the Women's Committee of the Philharmonic on April 13. H. D. C.

Arthur LeBlanc, Violinist, Tours Eastern Canada

Arthur LeBlanc, violinist, recently toured Eastern Canada after his return from appearances in concert and with orchestra in Europe. He will make his New York debut in Town Hall on May 9 under the patronage of the Honorable Douglas C. Cole, Trade Commissioner of the Dominion of Canada.

CLEVELAND SCHOOL LISTS SUMMER PLANS

Institute Will Offer Courses Filling Special Needs—Faculty Named

CLEVELAND, April 20.—A series of artist recitals, courses to fit special needs and a faculty of widely known musicians will be features of the Cleveland Institute of Music summer session from June 19 to July 29.

Courses will meet the needs of students working toward a Bachelor of Music or a Master of Music Degree, students of public school music, working toward a Music Supervisor's degree, school teachers who wish added credit toward a teaching degree with music as a major, professional musicians, and adults and children who, as special students, wish to take one or more courses.

Summer school courses for adults include private instruction in piano, violin, cello, voice, organ, orchestral instruments and theory; classes in harmony, counterpoint, ear-training, solfège, keyboard harmony, music history, song literature, pedagogy, ensemble, and modern dance.

Especially for children are private or class instruction in piano, violin, cello, theory and musicianship.

Marie Simmelink Kraft, mezzo-soprano, will open the series of summer recitals on June 28. Beryl Rubinstein, pianist, will be heard July 5; Walberg Brown, violin, July 12, and Nevada Van der Veer, contralto, July 19. An adult student recital is scheduled for July 26; an intermediate student recital July 28, and a children's recital July 28.

All of the above artists will be on the summer session faculty. Others include:

Piano—Ruth Edwards, Bertha K. Giles, Lillian Greive, Theresa Hunter, Jeanne Meagher, Dorothy Price, Margaret Roenfeldt, Corinne Rogers, Doris Runge, Lawrence Stevens; Violin—Elaine Canalos, Margaret Wright Randall, Homer Schmitt; Voice—Reuben Caplin, Anne Maud Shamel; Theory—Ward Lewis, Edward Buck, Marie Martin, Clement Miller, Verna Straub; Orchestral instruments—Alois Hruby, trumpet; William Namen, horn; others to be announced; Pedagogy—Ruth Edwards, Margaret Randall, Marie Martin, Eleanor Frampton will instruct in the modern dance; William Newman in music history; Henry F. Anderson in organ, and Edward Buck in cello.

'The Princess on the Pea' by Ernst Toch, and 'Gianni Schicchi' by Puccini will be the Institute's annual operatic production on May 14 in Severance Hall this year. Wellesley and Vassar alumnae combine as sponsors of the Institute operas, using proceeds for scholarship purposes.

Boris Goldovsky, head of the Institute opera department, will direct the production, and Richard Rychtarik, head of the opera design department, will be in charge of stage design.

Dr. Edward Zimmer Conducts West Chester Band

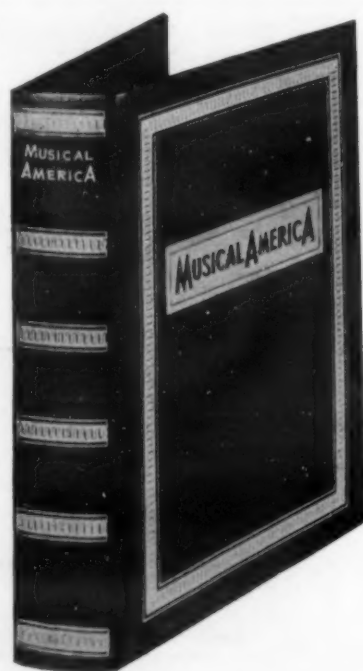
WEST CHESTER, PA., April 20.—Dr. Edward Zimmer, member of the Westchester State Teachers College faculty, conducted the college band in its annual concert on March 29 in the Philips Memorial Auditorium. A feature of the program was Mr. Zimmer's overture 'Saga'.

Alessandro Ziliani to Tour America

Alessandro Ziliani, tenor of the La Scala Opera Company, Milan, who made his American debut last fall with the San Francisco Opera, will make a concert tour in the United States in November and December under the management of the Metropolitan Musical Bureau.

Jessica Dragonette to Sing in Washington

WASHINGTON, D. C., April 20.—Jessica Dragonette, soprano, is scheduled to appear at the local Capitol Theatre for a week, beginning on April 28.



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Musical America's Educational Department

HINDEMITH ON TEACHING COMPOSITION

"System" Evolved from Feeling for "Gebrauchsmusik" Declares Distinguished Modernist—Emphasis on Practical Application in Classrooms, Wide Knowledge of Instruments, Interchangeability of Activities, Flexibility, Plus Expertness in Chosen Field

WHEN I was offered the position of teacher of composition at the Berlin Hochschule, my first instinct was to refuse on the basis of my inability to fill the position. I had never attempted to teach anyone anything, and was far from sure that I would be able to assay what is perhaps the most difficult of all music subjects—the theory and art of composition. But the Hochschule officials were insistent and I found myself evolving my own system of teaching composition.

"I soon discovered that many of my ideas could not fit into a regular and conventional school schedule. The restrictions of an hour period for a composition student seemed ridiculous. One hour was little enough time to analyze a single work. It occurred to me to teach all of my students at the same time. Thus, if there were four pupils who had one hour lessons a week, it would be possible to have all of them for one long period of four hours! Finally, the classes became so large that it was possible to devote a full day, and later two full days a week, to composition, and the advanced pupils acted as teachers to those who were just coming in. In this plan, I had solved the purely physical problems which lay before me and time was provided for teaching in a system which continued for my eleven years at the Hochschule.

"This system (though 'system' is not quite the proper word to describe the theory) grew out of feeling for 'gebrauchsmusik'. This variously connoted word I define as 'music which is not written only for the composer's pleasure'. . . the inference being that it must be practically for all concerned, both participants and auditors.

"Only What You Can Sing or Play"

"Therefore the first and main point for the beginning students in my classes was: 'You must write only what you yourself can sing or play'. In this way the student maintained complete control over his material. This rule was not carried to its ultimate, but it went far enough to acquaint the pupils with a score of instruments. For instance, a student who had specialized in piano would be asked to write a composition for violin. It then became necessary for him to learn something about playing a violin! He was given one, shown the proper position for holding it, and sent out of the main composition room to a small practice room for a few hours' work at learning to play a violin! The result was that the pupil wrote extremely simple violin music for a few months, but after becoming more proficient (though, of course, virtuosity is not the objective) the student may write more difficult pieces, and now with complete appreciation for some of the difficulties and potentialities of the instrument. This same process took place with other instruments, both woodwind and brass. The practice was for beginners to start with the writing of music for one or two violins, always with the understanding that he must participate. I wanted to impress my pupils that even the most undeveloped composers have more music in their minds than technique.

Piano Not Good Instrument for Composer

"I do not think that the piano is a good instrument for the composer, since it develops a logic of finger playing rather than a logic of tones and spirit. Furthermore, the work of learning how to play an assortment of instruments for no other purpose but



Paul Hindemith

to have knowledge of them, develops the habit of inspecting the potentialities of any problem that might present itself to a composer. As the students advance in their studies, they find themselves becoming increasingly familiar with a number of instruments. On the second day of the week the composition students gather together in an orchestra. All the instruments are of course, interchangeable, for everyone has had to try his hand at all of them at one time or another. The tones emitted by the first rehearsal of this orchestra are usually quite terrifying, and classrooms on the floor below were not filled with the happiest audience in the world. This orchestra finally came to be called the 'robber orchestra', even after many rehearsals improved the quality of the musical output. These orchestral concerts gave students the opportunity of hearing their own works played at least once a week . . . and nothing was ever written in the classes which was not played. This made for a full program of composing, playing, and listening, for each pupil, and the chances of being bored in such a full program are practically nil. All activities are interchangeable, and the person who plays the flute on one day may find himself as first bassoonist the following day. And in all of these activities (both writing and playing) I played a part, as composer, flutist, clarinetist, violinist, or any other position. The students joined in these orchestral practices with fun and enthusiasm and it is evident that the element of game plays a great part in such procedures.

Strive for Practical Application

"On every occasion, 'practical application' is striven for. The student's extra-school life is never dissociated from his work as a composer. Too, the whole class participates in the work of a single student. For instance, one of my pupils who was a violinist, asked if he might have a cadenza for a Mozart concerto. He received, one week later, thirty-five cadenzas from which to choose! The whole class set to work at studying the concerto, its harmonic structure, etc., and turned in cadenza after cadenza.

"Another pupil, who on Sundays played the organ at a church which possessed a fine old carrillon, presented the class with the problem of writing music for that instrument. So it is with any occasion. During Christmas season, the school gives a play,

As told to

GODDARD LIEBERSON

PAUL HINDEMITH, distinguished modern German composer who has recently been visiting in America, consented to discuss his theories on teaching for MUSICAL AMERICA's educational department. These theories have proved effective in his own teaching and have had considerable influence on contemporary composition.

usually one from the middle-ages. For this the whole class provides incidental music.

"I had most of my students for a period of four or five years, and during this time they received other training in addition to that indicated above. Several hours a week are devoted to strict counterpoint. For these exercises, I have used old German folk tunes (usually those dating from the middle-ages) as cantus firmi. I feel that in these old songs there is a more malleable material than is found in the 'text-book' examples; less restrictive rhythmic patterns and more sense of melody. All written work is done in the classroom for there is no other way of knowing how long or with what difficulty a student works at a certain problem. If it is done in class I can see that this or that student is weak in some particular phase, and can work with him on that point! Thus, a fugue is written by the whole class on the board, and discussion takes place as to what thematic material is best, or on any other aspect of the fugue. Sonatas are also written in the classroom. (This is possible, of course, because of the time available; four or five hours being the usual allocation for this problem). Harmony and counterpoint are never separated or treated as two different subjects.

"The two full days with my students gave me the opportunity to present these subjects as a solid unit and at will. Everything grows apace, and as each student produces only what he is able to participate in himself, the study of harmony and counterpoint is a natural growth into the use of composing materials.

"In the summertime, I take my classes out-doors, and there are long and pleasant hikes through the beautiful forests. But even here music is not forgotten and serves a practical purpose. On these hikes, the students sing simple canons or marching songs which they have written for the occasion. Sometimes marches are written for three clarinets, and on one day, thirty-two marches were written which were played alternately by two sets of three clarinets! A whole day was used up this way.

"Ripeness Followed by Decay"

"In the Berlin Hochschule, it is customary for graduating students to receive a degree which indicates their maturity. I do not believe in the value of this 'degree giving', and would never allow my own students to receive one, for I felt that ripeness was never achieved by a composer, and I am sure Beethoven never reached a stage of ripeness. Ripeness is very often soon followed by decay.

"I feel that sight should never be lost of the amateur or beginning musician, and for this reason also taught music for eight years at the Berlin Volkshochschule, a music school which would correspond to your settlement schools. Into this work, I brought my own pupils to assist in the teaching and to observe the growth of ideas and technique in younger and less experienced pupils. Every practical use of music has its lesson and this is no less true of teaching others how to be practical participants. For me, teaching is a highly creative activity, calling for a person of many resources and one who can be inventive in the classroom as well as on music paper. I believe that one must be willing to drop unnecessary dignity and be equally prepared to participate in anything the students may be doing. Too, it is not necessary that the teacher excel in all the instruments. Nor must the students be expert in any-

(Continued on page 38)

By EULALIA S. BUTTELMAN

IN America we are determined to be cultured no matter how it hurts. Culture to the death—that is our watchword. Yet one must not forget that it is a healthy sign in a young nation; there



Eulalia S. Buttelman

is something innocently commendable about this feverish struggle to recognize, appreciate and create the fine things of this world. At the same time a smile cannot be suppressed at the naïveté with which our strain toward the Higher Life is occasionally displayed.

Witness an account of the playing of a pair of visiting artists in a small city not a thousand miles from where some of us live, as recorded by a social-musical scribe in the local daily. The work performed was a piano concerto by Arensky. Praise was unstinted; indeed, nothing was stinted. The composer was listed not only as Arensky but as Anton Stepanovitch Arensky, which could easily be news even to pianists, for how

many musicians can answer "Stepanovitch," offhand, if put to the test suddenly on a dark night, without a peek into the back of the book?

Then came glowing paragraphs of description, of which this is an excerpt: "The heavy Russian music poured in a commanding manner from the two grand pianos, with brief touches of comparative lightness. . . . The entire third movement is written in five-four time and is difficult to present. The nationalistic Russian work was interpreted with pronounced expression by Mme. Blank, the soloist, and by her accompanist, and both played with a heavy touch. . . . Following the encore, the guest artists, club members and friends were served with tea. . . ."

What, only TEA? Granting that Russia and the samovar are practically synonymous, somehow the least one expects after all that commanding five-fourishness is a liberal spot of vodka. Oh, well, *nitchevo*, as we say with a brief nationalistic touch of lightness.

It may not be commonly known that Edwin Franko Goldman owns one of the most extensive autograph collections devoted nearly exclusively to music and musicians. Aside from the value of the autographs as historical souvenirs, many of the letters reveal fascinating

lights upon the personalities of the writers. There are, for example, letters of noted composers to their publishers, to performers, to critics and to fellow-composers. Among the highly important documents are letters of Beethoven, Chopin, Brahms, Liszt, Haydn, Gluck, Weber, Berlioz, and many others. It should here be mentioned that Dr. Goldman fell heir to the large part of Naham Franko's celebrated collection upon the latter's death in 1930.

A special portion of the Goldman collection, naturally enough, embraces material pertaining to bands and bandmasters—perhaps the finest in its field. Another valued part of the musical miscellany is an assemblage of batons used by leading conductors, from Hans von Bülow to John Philip Sousa. The collection is housed in a building on the Goldman country estate at Mount Tremper, New York. Dr. Goldman is happy to have visitors view the contents of his Music House, which is open at all times to those interested.

Louis Woodson Curtis, composer, musician, director of Los Angeles school music, and president of the Music Educators National Conference, in his address at a spring regional meeting made a plea for teachers of music to be performers of music, to retain their skills and add to them rather than let them wither. Too many in the profession feel that, once established as instructors, there is no further need for them as individuals to demonstrate their art.

The scholarly attainments of President Curtis are worn by him with such innate modesty that one must mine deeply to discover the erudition underlying the gracious demeanor of a man whose heritage is of the South although he is born a Californian. A master of the social amenities, he is unsurpassed as a host; he loves riding and kindred recreations which involve life out of doors.

Living as he does in the heart of Hollywood (a veritable Holly-Woodson, as it were), Mr. Curtis remains unwed, apparently fancy-free in the midst of what is generally considered to be colossal temptation to change such a status. The cinema folk are his neighbors and friends; in some instances they are, or have been, also his pupils, as in the notable case of Miss Deanna Durbin. Los Angeles will entertain the Conference at its next biennial conclave, in 1940.

Amy Young Burns, director of music at Wellesley, found relaxation during the spring vacation in Bermuda with her husband. Mrs. Burns trained for the concert stage as a pianist, but a physical misfortune due to over-practice while studying abroad with Scharwenka, turned her perforce to other channels of musical expression. Ask husband Walter Burns to tell you of the night he lingered too long at the old stone wall and had to walk many weary miles home after the last street car had been put to bed. And no regrets to this day.

Russell V. Morgan of Cleveland will teach a summer course at the University of Colorado this season. With Mrs. Morgan and their daughter, Harriet Ann, he will enjoy the benefits of mountain ozone and rare scenic beauty for six weeks before assuming his regular duties in charge of school music in Cleveland, Western Reserve University, and as organist-choirmaster of the city's historic Old Stone Church.

Those who know Mr. Morgan only

as teacher, conductor and administrator will be interested to hear that he is equally gifted as a performing instrumentalist. He is so genuinely musical that it wouldn't be a bit surprising if he could sing, too, but one has no authority to say so officially. Off the record, he is a capital dinner partner, and when in the mood makes a very tasty pun (when not *Gracefully* restrained by Mrs. Morgan). Someday this department means to find out what the *V.* stands for; which unaccountably reminds one that Mr. Morgan is a past president of the National body of Music Educators.

Summer Music School Faculty Includes
Averino, Britt, Piston, Deering,
Elzon and Nin-Culmell

MIDDLEBURY, Vt., April 20.—The Middlebury College Music Center will open its 1939 session on July 1 under the direction of Mme. Andre Morize, wife of Andre Morize of Harvard University, who heads the French summer school. The faculty of the Center will include Olga Averino, Horace Britt, Walter Piston, Henri Deering, Mischa Elzon and Joaquin Nin-Culmell. Singers will have the opportunity to work on diction in French, Italian, Spanish and German under native teachers.

New courses this summer will be Problems in the Language of Contemporary Music to be given by Mr. Piston, and Beethoven, the Man and his Music by Mr. Nin-Culmell. Mr. Britt will conduct the orchestra and ensemble groups and offer a course in conducting.

SAN FRANCISCO, April 20.—Schools of Music, Drama and Opera maintained by the Music and Arts Institute of San Francisco moved on March 1 to new and attractive quarters in the Belgravia, 795 Sutter, at the corner of Jones Street. Affiliated with Golden Gate College the schools had occupied quarters in the San Francisco Y. M. C. A. since courses were first opened in 1934. A fund has been established and subscriptions are being received to equip the Institute throughout with new furnishings, including radios, phonographs and pianos. A plan of modern interior decoration is being followed.

In the issue of MUSICAL AMERICA for March 25 it was incorrectly stated that Mme. Dussane of the Comédie-Française was a visiting professor at Bennington College in 1938. Mme. Dussane was at Middlebury College, Middlebury, Vermont, during her visit to this country as a teacher.

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Dorothy Kantowitz, violinist, artist pupil of Frank Kneisel, and Winnifred Cribier, cellist, pupil of Bogumil Sykora, appeared in a program at the Sloane House on Easter Sunday. Irakli Orbeliani, pianist; Frank Kneisel, violinist; Wellington Smith, and Charlotte Lund were heard in a concert on Sunday evening, April 16, at the Academy of Allied Arts under the auspices of the Children's Opera Guild, of which Mme. Lund is president. The academy will hold its 1939 summer session from June 21 to Aug. 21 under the direction of Leo and Valentina Nadon. Courses are announced in piano, singing, violin, cello, and theory and composition, as well as co-related courses in drama, modern dance and painting.

The Robert Malone Choral Society, Robert Malone, conductor, has been heard recently in concerts at the Murray Hill Hotel, the Barbizon, the Hotel des Artistes in Manhattan, the Hotel St. George, the Studio Club, Kenmore Hall and the Hotel Margaret in Brooklyn. Most of these appearances have resulted in re-engagements for later this season. The Robert Malone Dramatic Group, Helen Namur, director, assisted in two of the programs. The Robert Malone Negro Chorus has started rehearsals for the spring and summer season.

Pupils of Betty Paret, harpist, gave a student recital on the afternoon of April 1, in the assembly hall of the Fifth Avenue Presbyterian Church. Besides two works played by the Junior and Advanced Ensembles, and one by the Angelus Trio, items were offered by Mildred Bowen, Nina Dunkel, Betty Steinway, Allison Wright, Anne Lennon, Jean Paulv, Ruth Shapiro, Audrey Batkin, Yvonne Bradley, Parker McCormick, Frances Weld, Patricia Yates, Emily Loomis and Emmy Lou Eschner. Mervin Oakes, flutist, and David Yates, pianist, assisted in one piece.

Annabelle Ott and Ruth Diehl, pupils of Lillie Sang Collins, were the only feminine singers chosen at the recent Young Artists Contest of the National Music League. They will both be under the League's management next season. Hope Miller, who gave a Town Hall recital recently, is a pupil of Mme. Collins, also Flora Collins and Libby Jean Razen. William Horne, recent winner of the Naumburg award, studied with Mme. Collins for three years.

Alexandre Georges, pianist, a pupil of Rudolf Gruen, gave a recital under the auspices of the Jackson Heights Music Club, Dr. Irving Wilson Vorhees, president, at the residence of Mrs. E. F. Staver on the evening of March 28. The program included the Mozart C Minor Fantasia, Schubert's Fantasia in G, and works by Chopin, Debussy and Liszt.

Alice Syrdal Tetlie, voice teacher and artist-pupil of Hilda Grace Gelling, was soloist on March 21, at the Matinee Musicale in Duluth, Minn. Mrs. Tetlie is also an organist and a member of the cello section of the Duluth Symphony.

Dorothy Maynor, Negro soprano, pupil of John Alan Houghton, sang at Fenway Court, Boston, on Easter afternoon. She gave a Lieder recital at the Woman's Republican Club in the same city on the previous afternoon, and a third song program at the Chilton Club on April 11.

Irakli Orbeliani, pianist, a member of the faculty of the Academy of Allied Arts, gave a recital in the academy's auditorium on the evening of March 29, playing works by Beethoven, Schumann, Chopin, Ravel, Rachmaninoff, Scriabin and Liszt. He offered a similar program in the George Washington Assembly Hall on March 23.

Florence Turner Maley presented two of her pupils in recital in her Steinway Hall Studio on the evening of April 8. Elizabeth Hay, soprano, and Gertrude West-

moreland, contralto, offered works by Pergolesi, Brahms, Fauré, Delibes, Gounod, Giordani, Reger, Mascagni, Curran, Taylor, Dunhill, Hammond, Rogers, Charles, Needham, Speaks. Roger Boardman, pianist, was also cordially received in works by Bach-Busoni and Ravel.

Nadia Boulanger gave an additional lecture at the Diller-Quaile School of Music on March 31 on the Chopin Mazurkas. This talk was supplementary to three previously heard at the school during February and March.

Angela Diller will hold a summer course for music teachers from June 22 to July 13 at the school. The schedule will include Keyboard Music Study, Music Appreciation and Analysis and Teaching Methods and Material.

Mildred Richcreek, contralto, pupil of Amy Ellerman, was heard in recital under the auspices of the New York Singing Teachers Association in the Salle des Artistes on the evening of March 28.

The William Ebann 'Cello Club, composed of past and present pupils of Mr. Ebann, gave its monthly musicale in Mr. Ebann's studio on March 12. The next musical will be given on April 23.

Leonard Shure, Boston pianist and teacher, has transferred his headquarters to New York where he will open a studio and conduct master classes in piano playing.

Pupils of Caroline Beeson Fry, teacher of singing, were heard at an Easter holiday guest night in her White Plains studio on the evening of April 12. Songs and operatic arias and ensembles were sung by Alice Ricard, Gladys Seaman, Alice M. Kyne, Wilfred Graham, Janet Rockefeller, Louise Conklin, Evelyn Meade, King Cooper, Irene MacNair, Henry Egan, Edith Whit, Dorothy Barnes, Doris Smith Newman, Theodore Hines, Mildred Payne, John Kapnes. Geraldine Bronson Farley was accompanist.

Two talented singers were presented by Grace Leslie in her New York studio on the afternoon of April 16. Marijane Swanson, soprano, was heard in works by Mozart, Schumann, Bishop and Cator, and Oscar L. Vaughan, in numbers by Handel, Schubert, Massenet, Quilter, Elgar, Hughes, Edwards and Koeneman.

The program closed with a duet from Mozart's 'Don Giovanni.' Alice Wightman was the accompanist.

A students' recital was given in the studios of Harold Berkeley, teacher of violin, and Marion Kahn Berkeley, teacher of piano, on the evening of April 16. Those taking part included Kenneth Nickerson, Margaret Willis and Shirley Van Brunt, pianists, and Verne McIntyre, William Berman and Edmund Zygmunt, violinists. They were heard in works by Bach, Handel, Mozart, Debussy, Chopin, Bruch and Lalo.

Edgar Schofield, teacher of singing, will continue classes in his New York studio until Aug. 1. Instruction will be given in voice, diction, repertoire and interpretation, in preparation for concert, church, and radio as well as for teaching positions.

Angela Diller, director of the Diller-Quaile School of Music, and well known author and lecturer, left New York recently for a lecture tour in Missouri and Canada. On April 3 through 7 she gave an intensive normal course on Teaching Material and Methods, Keyboard Music Study, Harmony and Appreciation at the Pro-Art School of Music in Kansas City, Mo. On April 10, 11 and 12, at Moulton College, Toronto, Canada, she was scheduled to give three lectures on teaching of music to children. This series has been arranged by Marion Brown and Evelyn Pamphylon.

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BARRINGTON SCHEDULE

Summer School of Music to Open
Twelfth Session Under Roeder
on July 3

The Barrington Summer School of Music, of which Carl M. Roeder is director, will begin its twelfth session on July 3 and will continue until Aug. 14. Mr.



Carl M. Roeder (Right) and James Friskin, Pianist

Roeder is a faculty member of the Juilliard School of Music. The faculty of the Barrington School will also include Doris C. Frerichs, pianist and teacher; in the vocal department Horace Hunt, director, and Lewis Hamvas, and Helen Teschner Tas, violinist. The six weeks course will be available to students and teachers of all ages.

Raab to Hold Piano Master Class in
New York

Alexander Raab, pianist and pedagogue, will conduct his sixth annual piano master class at the Sherman Square studios for a period of six weeks, from May 8 to June 16. The special class for teachers having proved very popular last season, Mr. Raab will again include this in his schedule. Recitals on the Moor Double Keyboard piano will be one of the special features of the course.

Cleveland Institute Teachers Give All-
Brahms Program

CLEVELAND, April 20.—The Cleveland Institute of Music faculty concert given recently, was an innovation. Ten artists of the teaching staff combined for a Brahms chamber music program. Included were Beryl Rubinstein, pianist and Institute director; William Namen, French horn, and Josef Fuchs, violin, playing the horn trio. The clarinet trio was played by Daniel Bonade, clarinet; Victor de Gomez, cello; and Arthur Loesser, piano. The

Quintet was done by Walberg Brown, first violin; Margaret Wright Randell, second violin; Elaine Canalos, viola; Edward Buck, cello, and Mr. Rubinstein. The April concert will be a piano program by Arthur Loesser, associate head of the Institute piano department and head of the department of ensemble.

Fritz Mahler to Hold Summer Classes

Fritz Mahler, musical director of the Philadelphia-LaScala Opera Company, will conduct special summer ensemble classes for study in the Wagnerian music dramas, in his New York studio from May through September. Mr. Mahler will also continue to give regular courses for conductors and individual coaching in the Italian, French and German repertory.

Isidor Achron to Give Summer Classes

Isidor Achron, pianist and composer, has cancelled his proposed trip to Paris and London this summer, where he was to have performed his concerto for piano and orchestra. As a result of the cancellation of his European engagements, Mr. Achron will hold summer classes in his New York studio between May and September. The first performance of his First Piano Concerto in Europe will be given next season.

Series of Three Concerts at Mannes
School of Music

The Mannes Music School is presenting a series of three concerts, the first of which took place on the evening of April 3, when Frank Sheridan, pianist, offered a program including works of Ravel, Debussy and Scriabin. At the second, on April 17, new compositions by Hans Weisse were performed. On April 25, Leopold Mannes, pianist, joins with Paul Stassevitch in his double role as violinist and pianist, to give a program of violin and piano sonatas and two-piano works. The series is being given for the benefit of the Scholarship Fund.

Erno Balogh to Re-open Studio

Having completed a concert tour of forty engagements including an appearance at the White House in Washington, Ernő Balogh, pianist will re-open his New York studio where he will conduct classes for piano from May until August. During the past season Mr. Balogh was guest professor for one week in the music department of the Wooster College in Wooster, O.

Ezerman Scholarship Contest Scheduled
for September

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, again will hold the Ezerman Foundation Scholarship Contest for piano the last week of September. The winner of the contest will receive a \$400 scholarship with Doctor Olga Samaroff for the season of 1939-'40.



After a Mozart Program in His Studio, Viktor Fuchs Is Seen With the Students Who Participated

Viktor Fuchs presented several pupils in a Mozart program in his New York studios on the evening of March 19, repeating a program of March 16 at the Chatham Square Music School, where Mr. Fuchs is head of the vocal department. The program was composed entirely of works by Mozart and brought forth singers whose voices reflected credit upon the training received from Mr. Fuchs.

The program included arias from 'Titus', 'Cosi fan Tutte', 'Marriage of Figaro' and ensemble numbers from 'Die Entführung', 'Der Schauspielerdirektor' and 'Cosi fan Tutte' all of which were well presented by Bashka Sherer, Ian Cosman, Joseph Posner, Peter Haakon, Sylvia Kahn, Mischa Korda and Edward Constantine. The concluding feature was a presentation in costume of 'Bastien and Bastienne' in which Elvira del Monte, Joan Benoit and Edward Constantine took part. Martin Reich was the musical director and accompanist; Nathan Emanuel, the stage director; Hananiah Harari, the scenic director and Deborah Chase, designer of costumes.

ROSENTHALS TO VISIT
CHICAGO CONSERVATORYPianist and Wife Will Teach from
May 15 to June 10 Giving Both
Class and Private Lessons

CHICAGO, April 20.—Moriz Rosenthal and his wife, Hedwig Rosenthal, will hold master classes, auditors classes and will offer private lessons for professionals, teachers and advanced students at the Chicago Conservatory of Music from May 15 to June 10. Students will be able to continue their studies to complete a regular six weeks Summer Session immediately after the special engagement of Mr. and Mrs. Rosenthal. Ludwig Becher, violinist, recently joined the conservatory faculty. He will teach violin, conduct the new orchestra of the conservatory, and hold chamber music and conducting classes.

Callimahos to Give Master Classes

Lambros Demetrios Callimahos, flutist, will give master classes for flutists, teachers and students in a Carnegie Hall studio from June 5 to July 14. For three seasons Mr. Callimahos conducted master classes in flute pedagogy at the Mozart Academy in Salzburg, during the festivals held there. The program of his classes will embrace analysis of methods and schools of the art of flute playing, the acquisition and development of virtuoso mechanism, principles of tone production, interpretation, a survey of flute literature from Bach to the present, and critical analysis of students' mechanical and psychological hindrances. The course will comprise thirty-six hours of instruction during the six weeks.

Margit Varro to Teach at Cummington
School

CUMMINGTON, MASS., April 20.—The Cummington School will add to its faculty this summer the Hungarian pianist, teacher

and lecturer on musical pedagogy, Margit Varro. Mme. Varro will not only give private lessons and conduct master classes in piano at Cummington, but will introduce special master classes in musical pedagogy, which will cover collective work at the piano, demonstrative teaching of beginners and the summarizing of lectures.

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Juilliard Summer School Lists Courses

THE Juilliard Summer School, which will be in session from July 5 to Aug. 11, has increased its enrollment in seven years from three hundred to eight hundred students. George A. Wedge has been its director since its inception in 1932. The school offers courses for every type of student.

In every department specialized techniques are taught. In the Piano Department, Coenraad Bos will conduct a course in the art of accompanying. The piano staff includes Katherine Bacon, Stanley Fletcher, James Friskin, Sascha Gorodnitzki, Johana Harris, Alton Jones, Muriel Kerr, Guy and Lois Maier, Arthur Newstead and Frank Sheridan. The plan of instruction includes classes as well as individual lessons. Rudolph Gruen will conduct the two-piano ensembles; Hans Letz, Mixed Ensemble and Chamber Music; Guy Maier Piano Teaching Methods and Materials, known as "351a and b." Mr. Maier will include a series of lessons on short familiar classics with a measure-by-measure printed analysis and phonograph records. Bernice Frost, who has made an exhaustive study of the pedagogical and psychological principles involved in class piano teaching and teaching students of all ages will offer three courses with demonstration groups. Winslow Cheney will give a course in memorization based on harmonic principles.

The Organ Department remains under the direction of Hugh Porter. He will offer a course in Church Choral Music and Accompanying of Anglican chanting, hymns and sacred choral music, and solos and choruses from Mendelssohn's 'Elijah'.

Florence Easton, formerly of the Metropolitan Opera Company, and Matja Niessen-Stone have been added to the singing staff, which includes Lucia Dunham, Fraser Gange, Charles Hackett, Bernard Taylor and Ella Toedt. This summer Charles Hackett, tenor of the Metropolitan Opera Company, is introducing a course in Operatic Repertoire and Stage Technique, including coaching in standard operatic roles and practical training in actual stage situations. Bernard Taylor continues with class instruction in voice and group methods; Lucia Dunham, the Lyric Diction, and Fraser Gange, teaching methods and materials.

Louis Persinger will return to the Violin Department and Edouard Dethier has been added to the staff which includes Louis Bostelmann and Samuel Gardner.

Instruction in individual lessons in all the orchestral instruments will be available. Oscar Anderson, instrumental supervisor in the Chicago Public Schools, will give group instruction in these instruments, and will also give a survey course in School Band Organization.

Andre Kostelanetz will offer an advanced course in conducting. This will be limited to ten students. Mr. Wilhousky will give several courses in choral conducting. He will also be in charge of the Summer School orchestra and chorus.

In the field of music education a comprehensive program of courses is offered. Grace Pierce, Supervisor of Music at Arlington, Mass., will present Music in the Primary Grades, in the Upper Grades, and in Junior and Senior High School. She is also conducting a seminar for students with special problems. Theory Methods and Materials is under the direction of Helen Whaley. Blanche Witherspoon's laboratory will offer a course in the Staging of Operettas and Pageants.



George A. Wedge

George Wedge, director of the Summer School, offers 'The Gist of Music', a methods course for teaching the adult layman how to listen to music, using the ear-training approach. The Layman's Music Normal Course presenting the methods for active listening evolved by Olga Samaroff Stokowski will be under the direction of Harriet Johnson. Robert Simon, of CBS and the *New Yorker*, will again give a laboratory course in Broadcasting Technique. The staff of the Composition Department includes Howard Brockway, Ferde Grofe, and Roy Harris. Mr. Grofe will offer courses in orchestration. A course in the Analysis of Modern Music will be given by Roy Harris.

The course in Music Criticism will be offered by Irving Kolodin. Thomas Tapper will teach Music History. He is offering for the first time a course in Community Music.

This summer a series of comprehensive, one-week Forum courses are planned for private teachers and music educators who wish an opportunity to review procedures in their specialized fields and to examine the possibilities for extending their scope of activity. Mr. Kolodin has worked out a series of discussions on the use of phonograph records in class work for the teaching of history and appreciation and in private instruction for interpretation and repertoire. A special series will be under the chairmanship of Janet Schenck: 'Current Trends in Music—New Outlets and Ramifications'. Leaders in each field will conduct the specialized topics.

Roy and Johana Harris will conduct a lecture-recital series consisting of six programs showing the historical sources of Bach's materials and forms. Winslow Cheney will conduct a series of six programs of the Organ Works of Bach transcribed for the piano by Liszt, Busoni and others. A comparison of the original with the various transcribed forms will be made. The Beethoven Piano Sonatas will be played by Katherine Bacon in eight programs. The piano literature of the modern school, American and continental, will be played and discussed by Roy and Johana Harris.

The participating artists in the Piano Recital Series are James Friskin, Sascha Gorodnitzki, Johana Harris, Alton Jones, Muriel Kerr, Guy and Lois Maier, Arthur Newstead, Frank Sheridan and Francis Hall and Rudolph Gruen, duo-pianists. In the miscellaneous series the following will participate: Coenraad V. Bos, Florence Easton, Fraser Gange, Samuel Gardner, Charles Hackett, Charles Krane, Louis Persinger, Hugh Porter and Bernard Taylor. These recitals are free to the Summer School students and are open to the public for a small subscription fee.

A program of study, especially adapted to the musical development of the young student, includes private instrumental or vocal instruction, training in the theory of

music, rehearsals in orchestra, band and in chorus.

Through the summer session, students able to meet the requirements may work for the diplomas and Bachelor of Science and Master of Science degrees offered by the Institute of Musical Art of the Juilliard School of Music. The Teacher's Certificate is awarded those whose work is of such quality that it merits the approval of the faculty and who complete the requirements outlined.

PEABODY SUMMER PLANS

Conservatory Will Open Session on June 26—Werrenrath and Courboin to Teach

BALTIMORE, April 20.—The faculty of the Summer School of the Peabody Conservatory of Music, which will be in session for six weeks, beginning June 26, will contain many of the winter school staff. It will have Reinald Werrenrath, baritone, who has been added to the Voice Department, and Charles Marie Courboin, organist. As in former years, a series of Sunday evening recitals will be given during the Summer Session, the soloists being leading members of the faculty. This summer special courses in French, German and Ital-

ian have been added to the curriculum and they will be taught by Mlle. Martha Roux, Charles H. Miegel and Francis Fiorentino. Credits will be offered to the students toward both the Peabody Teacher's Certificate and the Bachelor of Music degree. The dates of the summer school of the Johns Hopkins University will coincide with those of the Peabody Conservatory, and by special arrangement with the University credits in special branches may be offered toward the Bachelor of Science degree.

Philadelphia Academy of Vocal Arts Has New Stage Director

PHILADELPHIA, April 20.—Victor Andoga, who has been associated with the Academy of Vocal Arts, as stage director, since its beginning in 1936, has tendered his resignation, effective Oct. 1, 1939. Mr. Andoga's work in New York, as well as other activities prevent him from continuing the classes in Philadelphia. Dr. Hans Wohlmuth will take over these classes next year at the academy. Dr. Wohlmuth has done extensive work in Austria and Switzerland as stage director and teacher of dramatic art. He has this year, been active as stage director for the Philadelphia Opera Company.

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MUSIC: Chamber Works and New Edition of Chopin Etudes Recently Released

TWO LATEST S. P. A. M. WORKS NOW PUBLISHED BY GALAXY

THE two chamber music works chosen for publication this season by the Society for the Publication of American Music have been issued by the Galaxy Music Corporation. The first to be brought out was a Quartet for Strings by Douglas Moore, and now a Sextet for flute, oboe, clarinet, horn, bassoon and piano by Edward Burlingame Hill has just been released.

Both of these works are eminently worthy of the Society's choice of them for publication. In this string quartet Mr. Moore has written not only fluently but with understanding of each instrument and its sonority possibilities and his fundamentally substantial music has a distinctive individuality. The first movement has an intriguing character with its melodic ideas in Waltz rhythm, while the second is sparkling and scherzo-like, with a good middle section suggestive of a country dance. The three pages of the Andante cantabile are marked by perhaps the greatest musical significance of all, but the gay, exhilarating dance of the final movement with its piquant harmonic feeling will probably find the greatest favor.

In his sextet for wind instruments and piano, Mr. Hill has placed to his credit many pages of notably beautiful music for an unusual combination of instruments. If he has shown any partiality toward the piano in developing its opportunities, the results amply justify it in producing finely gauged orchestral balance. The opening movement first introduces the oboe, whose engaging syncopated theme is taken up in turn by the clarinet and the flute. The piano part is richly worked out both here and in the Scherzo, in which the varied main idea is tossed back and forth by the various instruments in gay badinage, while the piano almost becomes a solo instrument in the middle part. The Lento con duolo is an especially lovely movement, with a hauntingly plaintive melody for the flute, imitated by the oboe and the other winds, against a flowing piano part in the middle section. Finally, the closing movement has a fresh, crisp rhythmic character and a driving energy that culminates in a brilliant climax of ensemble writing and a full-throated trill of all the wind instruments in unison. And this movement, too, has a finely conceived piano part.

Although it is a rare occurrence for a pianist and five wind-instrument players to get together, a fact that might inspire the criticism that it is not practical for the Society to send out such a work to its members, the position taken by the Society is that as there are so few works for this combination in the entire chamber music literature it was advisable to put on record an American composition for this group of instruments.

NEW 'SPRING IS HERE!' A SONG OF LILTING GAITY

ONE of the best Spring songs published in recent seasons is 'Spring Is Here!' by L. H. Flood, which has just been brought out by Edward Schuberth & Co., Inc. The composer has supplied the words as well.

The music is marked by a spontaneous gaiety and lilt and a charming freshness

that place this song in the forefront of those thus far produced by the composer. The text has an appealing imaginative quality and there is a soaring in the line at suitable points that is eminently in keeping with the spirit of the words, while the high notes are approached in a logical and technically comfortable manner. The song is issued in one key, with a range from D flat below the staff to A flat above, the latter note appearing only once, however.

CHOPIN'S PIANO ETUDES IN NEW SCHMITZ EDITION

TO the considerable number of editions of Chopin's Etudes already in existence must now be added a new one by E. Robert Schmitz which has been published by Carl Fischer, Inc. The three supplementary etudes composed for the Moscheles and Fétis Method of Methods are, of course, included, along with the complete sets of Opus 10 and Opus 25.



E. Robert Schmitz

This new edition is replete with annotations, practically every one of the etudes being prefaced by a complete page of explanatory text in English and a similar one in French, while a glossary of the abbreviations used in the notes is appended at the end. Traditional phrasing has been adopted for the most part throughout, and close attention has been given to the fingering. The edition has highly individual slant in that elaborately detailed instructions are given for the technical processes involved in playing the etudes. But the jargon is so essentially a personal one with Mr. Schmitz, as developed in his pedagogical work, that it will scarcely be intelligible to any excepting those who have studied with him or who have pursued a more or less similar approach to the keyboard.

Picked at random are such directions for specific spots as, "Fingers 2 and 3 receive arm weight on 'out' adjustment on an approximately half flexion of medial and terminal phalanges. Then, completing their flexion, they lead the arm adjustment forward to distribute 1 and 5 with a hand well arched (thenar and hypothenar adductions)", and, again, "The change of arm location coincides with minute movements of rotation as follows: first bar: 2 first notes with elbow to right (inner humeral rotation); third note encircled is used as pivot for lateral relocation (outer humeral rotation) followed by slight supination (forearm rotation) resulting on fourth note adjusted and pronated ('in')". Inevitably the question is raised whether it is not possible to make the pianist's problems all the more complicated through over-elaborate elucidation.

Some of the fingerings will be found helpful, though other suggestions, such as that for the descending scale in the eleventh measure of the etude in double thirds, will not appeal to many players as

the most advisable, fingerings depending, however, in the last analysis upon individual hand formation. The paragraphs given to the interpretation of the different etudes are pithy and substantial. The text is given in excellent type on good paper, which greatly facilitates reading, and a dignified and attractive cover encloses it.

AN ALL-WAGNER PROGRAM FOR AMATEUR ORCHESTRAS

DECIDEDLY out of the ordinary run of material adapted for amateur orchestral groups is the All-Wagner Festival Program recently added to the Symphony Series for School and Community Orchestras arranged by Frederick Stock, George Dasch and Osbourne McConathy and published by the Silver Burdett Company.

The earlier numbers in this series have already attracted widespread attention, and now these eight compositions by Wagner, representative of the master's earlier mature phases, and planned in a sequence to provide a unified concert program, will stimulate amateur orchestras to aim at a culminating achievement. This festival program adds the features of a participating chorus in four of the works used but the scoring is so arranged that if a chorus is not available they may be performed satisfactorily by the orchestra alone.

The sequence runs in this manner: Overture to 'Rienzi', 'Chorus of Roman Soldiers' from 'Rienzi', 'Album Leaf', 'Senta's Ballad' from 'The Flying Dutchman', 'Sailors' Chorus' from 'The Flying Dutchman', Prelude to Act I from 'Lohengrin', Prelude to Act III from 'Lohengrin' and 'Bridal Chorus' (with concert ending) from 'Lohengrin'. The parts for each instrument for the entire program are published in individual volumes, while the conductors' scores are assembled in five volumes.

Pithy comments on the various compositions are printed on the inside covers of the books of all the instrumental parts, and these could profitably be used as program notes. Each conductor's score, on its part, contains valuable suggestions written by the experienced Mr. Stock as to the best methods to pursue in conducting rehearsals in order to achieve the most thoroughgoing results, and as to the best interpretative effects to be sought in general and in specific passages.

The inspiring insight the series offers to young players and to amateur musicians generally into the secrets of Wagnerian orchestration needs no underscoring. The music type used is strikingly good and the covers of the books are most attractively designed.

This is the sixth program in the noteworthy series. The first of the preceding five consisted of the 'Dance of the Happy Shades' from Gluck's 'Orpheus', the Andante from Haydn's 'Surprise' Symphony, Bach's Air on the G String, and six other numbers by Handel, Schubert, Schumann, Tchaikovsky, Grieg and Beyer. The fifth included Cherubini's 'Anacreon' Overture, the Allegretto from Beethoven's Eighth Symphony, Haydn's Variations on the Austrian National Hymn, 'The Young Prince and the Princess' from Rimsky-Korsakoff's 'Scheherazade', the 'Thorn-Rose' Waltz from Tchaikovsky's 'Sleeping Beauty' and other short compositions by Bach, Saint-Saëns, Bolzoni, Suk and La-combe.

SET OF PIANO NOVELTIES FROM ENGLISH PUBLISHERS

THE London firm of Elkin & Co. (New York: Galaxy Music Corporation) has recently issued a group of piano novelties by Cecil Baumer that merit much more than passing notice. One is a solo, a Prelude Romantique, while the others are for two pianos—a Grotesque and a set consisting of a Minuet, a Melodie and a Gavotte.

While the two-piano pieces are, on the whole, the more distinctive the Prelude Romantique is, nevertheless, a musically substantial and well-written composition, structurally sound and interestingly developed, a piece calculated to promote tech-

nical fluency and security. Of the two-piano compositions the excellent Grotesque, the most elaborate of them, is an original conception in crisp and sparkling style, with a short Andantino middle section of effectively contrasting flowing character. It is a piece for only such players as possess a glib technique.

The three short pieces, on the other hand, form a set within the powers of performers of a much more limited technical capacity. But three pages in length in every case, these are charming morsels both for adult amateurs and for junior students, the minuet having an especially piquant character, while the gavotte ignores tradition by beginning on the first beat of the measure.

A HUNDRED BACH CHORALES CHOSEN FOR PIANIST'S USE

IN this day of widespread interest in the chorales, or chorals, in Bach's works The Pianist's Book of Bach Chorals, consisting of one hundred chorales harmonized by J. S. Bach and chosen by A. B. Ashby from the 490 in the late Charles Sanford Terry's complete collection, can scarcely fail to find a large public. It has just come from the Oxford University Press via its New York representative, Carl Fischer, Inc.

The purpose of the book is explicitly indicated by the title. The foreword points out that the chorale as harmonized by Bach is a very definite musical form but not a keyboard piece. This collection is intended, therefore, for "hundreds of people who would like to study and to delight in this special form for their own benefit, and, again, hundreds who would like to have by them a source of beautiful music as short in length as it is restrained in style, as a perennial and joyful well of musical inspiration in those odd ten minutes of waiting between this thing and that."

Some difficulty was experienced in choosing the hundred as, for instance, in a fairly large number essential features would be spoiled for the pianist's purpose by the way the parts cross one another, since "the lovely interplay of the voices would be lost in the uniform qualities of a keyboard instrument". In others, again, the parts are too widely spaced for the span of the human hand.

A large number of Bach's own melodies have been included, and with all in the book the text used is, of course, precisely that of Dr. Terry. With each chorale the composer of the original melody is named, wherever known, as is also the author of the hymn set to it.

Among those with Bach's own melodies are 'Dir, dir, Jehovah, will ich singen', 'Gieb dich zufrieden und sei stille', 'Hilf, Herr Jesu, lass gelingen', 'Jesu, Jesu, Du bist mein', 'Machs mit mir, Gott, nach deiner Güte' and 'O Herzensangst, O Bangigkeit und Zagen'.

BRIEFER MENTION

Piano Teaching Material:

'The House That Jack Built', by Josephine Hovey Perry. An exceptionally ingenious beginners' book for young children that aims to teach the pupil to read and to play at once, with with equal facility, in four octaves. Each successive stanza of the old nursery rhyme of the title is used as the basis for acquiring additional points of musical fundamentals (Oliver Ditson).

For Percussion Band:

'Rondo alla Turca', by Mozart, arranged by Edith Rowland. The last movement of the composer's piano sonata in A Major scored for percussion group of triangle, tambourine, cymbals, gong and side drum and brilliant piano duet. By far one of the best contributions yet made to the percussion band repertoire (London: Stainer & Bell. New York: Galaxy).

For Viola and Piano:

Ländler; Tarantella, by A. T. Lee Ashton. Two well-contrasted pieces of no special difficulty, the first being a graceful slow dance and the second a rapid one effectively characteristic of its type (London: Stainer & Bell. New York: Galaxy).



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HENDERSON ON SINGING

WHEN W. J. Henderson, the eminent New York music critic, died in June, 1937, an era of music criticism ended. For approximately half a century, he had maintained a high critical standard combined with a fluency of expression and an erudition which are unequalled at the present day and which will probably remain unequalled for an indefinite time to come.

Apart from his journalistic work, Mr. Henderson was the author of various books upon music and other subjects, some of the latter wholly unrelated to the art. Among his musical volumes, one of the most valuable was "The Art of the Singer" which was published in 1906. Out of print for some years, the work has been re-issued under the title, "The Art of Singing" (New York: The Dial Press) with an introduction by Oscar Thompson, Mr. Henderson's successor as chief critic of the New York Sun, and executive editor of MUSICAL AMERICA. Mr. Thompson has added to the original book excerpts from Mr. Henderson's reviews which more than double the size of the 1906 edition. These include highly valuable material not available to the general public save in newspaper files in libraries. The additional material has been selected with care and insight and forms a cross-section of expert opinion of practically all the important singers of the latter half of the last century and the first thirty-seven years of the present one. Nothing except the Charley memoirs approximates these pages for either intrinsic value or intrinsic interest.

In "The Art of the Singer" (for Mr. Thompson has retained the original title for the first part of the book) Mr. Henderson left unexplored no nook or cranny of the subject. This is no "hand-book" of singing like those which descend in a periodic deluge from the studios of voice teachers. It is, rather, a terse and frequently witty condensation of the entire art of song, which includes opera as well. The subject is treated historically, technically, aesthetically, stylistically and, best of all, with erudition made palatable by the leaven of common sense. Any singer, no matter how high a place he or she may occupy in the art, any student who has just started "to take," should read, mark, learn and inwardly digest the book and then strive to put into practice what has been set forth.

While laryngologists have yet to prove themselves adequate teachers of singing, there can be no doubt about the knowledge of the anatomy and physiology of the vocal organs and other related portions of the body possessed by such men as Sir Morell Mackenzie, and any opinion expressed by Giovanni Lamperti must be considered with respect. Mr. Henderson quotes both of

these men, and lesser ones as well. The section on 'Treatment of the Vowels' leaves nothing to be desired, though the reviewer, personally, questions the writer's statement that in the matter of faulty enunciation "of all singers in the world, those of America sin most consistently in this matter." During the last twenty-five years, the two singers at the Metropolitan Opera House whose diction was invariably clear in every language they sang, were Florence Easton and the late Clarence Whitehill. The former was English, the latter American born.

Read the passage headed "Style and Recitative" . . . and weep! A single quotation will suffice: "Recitative is to be sung, not shouted, cackled or barked. Identification of musical accent and emphasis with those of the text does not mean effacement."

In "The Lyric in Style," take notice: "Style is general; interpretation is particular. . . . Style may embrace all the songs of a single composer, though it seldom does; but interpretation can apply only to one at a time." Again, in the same section, one can feel that the last word on singing has been uttered: "He who can adequately sing Mozart is a mastersinger. . . . He can triumphantly paraphrase Monte Cristo rising from the sea and exclaim: 'The riches of Mozart! The world is mine!'" One might continue indefinitely to quote arresting phrases and paragraphs, and then find that he had quoted practically the entire book. This is one of the finest works on the subject that has ever been written.

J. A. H.

Other Books

Handbook for Music Teachers

'The New School Music Handbook' by Peter W. Dykema and Hannah M. Cundiff (Boston: C. C. Birchard & Company), is written for the needs of grade and high school teachers. First published in 1923, it has been revised without material alterations, except where recent developments in music education made it necessary. It is divided into four parts: 'Music for College and High School Students Who Plan to Teach'; 'The Development of the Child Through Music in the Elementary Grades'; 'Development of Young People Through Music in the Junior High School (Grades VII, VIII, and IX)'; and 'Recapitulation and Extension of Bibliographies, together with Additional Reference Material'.

M.

Sir James Jeans Writes of Science and Music

The astronomer, Sir James Jeans, has turned his attention to the science of music in one of his latest books, 'Science and Music' (New York: The MacMillan Co.), in which he endeavors, in his own words,

"to describe the main outlines of such parts of science, both old and new, as are specially related to the questions and problems of music, assuming no previous knowledge either of science or of mathematics on the part of the reader. My aim has been to convey precise information in a simple, non-technical way."

Sir James has succeeded admirably in his purpose. From the elementary chapters dealing with the evolution of the hearing mechanism in man, through the pages on sound-curves, vibrations, the tone and mechanical properties of various instruments, to those dealing with the quality of sound, on "The Ideal Concert Room," "Hearing," psychological laws and practical uses of differences in tone, he preserves the same clear, direct method of approach, and succeeds in making what on the surface must seem a dry subject, a thoroughly absorbing one.

W.

'Choral Technics', a Basic Textbook, Written by Earhart

'Choral Technics' by Will Earhart (New York: M. Witmark & Sons), "a course of study for the development of proficiency, musicianship and repertory through progressive drills, the singing of choral masterpieces and the integration of skills, knowledge and musical understanding," is designed to make available to teachers a practical and concise treatise on the science of harmony. A teachers' manual for choral technics is included with the volume.

As the author says, "its chapters are, in reality sections, each of which contains a large and substantial unit of study." It includes material on the scale, intervals, subdominant keys, relationship of keys, minor mode, passing and neighboring notes, the keys of A Major and B Flat, syncopation, the remaining major and minor keys, and accidentals. It is a book for more than a first-year study, and can probably be used in the second or third year as a text for basic use, supplemented of course, by other choral songs than those included in it.

Y.

Dieserens and Fine Offer a One-Volume Psychology of Music

'A Psychology of Music' by Charles M. Dieserens, Ph.D., and Harry Fine, M.A., has recently been published under the auspices of the Cincinnati College of Music. Its general theme is the relation of music to man and society, a theme which is developed through a dozen chapters, beginning with the origins of music, progressing through music in mythology and folklore, the music of magic and sorcery, of religion and medicine, to later-day topics,

such as experiments pertaining to the influence of music on behavior, contemporary experimental work on the psychology of music, and a general summary. As a general treatise it is not so technical as to be repellent to the amateur, or too simple to interest the professional. It will serve as a general introduction to the study of the psychology of music.

Y.

'Music in the Small School' Discussed

'Music in the Small School' by Hazel Gertrude Kinsella and Elizabeth M. Tierney (Lincoln, Neb.: University of Nebraska), is intended primarily for grade and high school music teachers, particularly those in small units. Its aim is to prepare prospective music teachers to meet the increasing demands made upon them. It includes discussions of voices and vocal music; time and rhythm; analysis of appreciation and many other important elements, the knowledge of which is essential to the teacher.

M.

Text on 'Keyboard Harmony' Published

'Keyboard Harmony' by Modena Scovill (New York: Carl Fischer, Inc.), offers practical experience in theory and harmony, based on experience in the keyboard harmony classes in the music department of the school of education of New York University. It is divided into two parts, the first of which deals with interval drills and choral drills. The second part is devoted to four-part harmony patterns, including two sections on modulations. Profuse musical examples are given.

S.

A Pamphlet for Orchestrators and Arrangers

In 'What's the Range', by Leo Kahn the author has put together a convenient little pamphlet intended primarily for arrangers and orchestrators of music for symphonic and dance orchestras. Although in many cases the ranges of several of the instruments do not always agree with those indicated in the standard books on instrumentation, Mr. Kahn has determined his results by practical experience with the instruments themselves. In the case of transposing instruments, such as trumpet, clarinet, etc., where the notation is one thing and the sound range another, he has clarified what might otherwise have been a stumbling-block for some of the less erudite and experienced weavers of orchestral tones. This little pamphlet, which is published by "Kahnnew", New York City, should prove of great aid to all those whose efforts are expended on orchestral arrangements of all sorts and kinds.

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The Rural Music School Makes Progress in England

Centres Seek to Revive Love of Music as a Feature of Country Life—1,700 Studying in Five Schools

By BASIL MAINE

FRINTON-ON-SEA, ESSEX, April 15.

RURAL Music Schools in England, an admirable and adventurous movement, is one of the youngest organizations in our musical life. Its object is the encouragement of the performance of music by all sorts and conditions of people and the turning of talent and musical feeling into artistic and social channels. Group-teaching, both of choirs and bands, has been found to be the most effective way of making progress in this particular field. Musical instruments can now be bought at quite reasonable prices, and the Rural Schools facilitate the purchase of instruments for the purpose of forming groups in country districts. Incidentally the rural schools also relieve the congestion of music teachers in towns by drawing them out into the country where they can give lessons to rustic, but extremely keen pupils. In country life, that has been for long a need—a sufficiency of good music teachers, men and women intelligent enough to understand the peculiar problems and enthusiasms of country folk, especially their eagerness for self-expression.

By providing a centre from which good teachers can reach the villages of the district, and to which village students and social organizations can come for guidance in music, the Rural Music Schools seek to revive a love of music as one of the features of country life. By constitution the schools are a charity, with the chief aim of bringing

competent instruction in music within the means of villagers. There are small fees for the classes, but these must be supplemented by funds.

Social Aspects Kept in View

The social aspects of music-making are always kept clearly in view. From the beginning, villagers who have become students, are urged to join and pull their weight in either a choir, an orchestra, a quartet, or some other group; and the only qualifications needed for membership in one of the schools are "a desire to learn and a willingness to work".

When I read this last comment, I must say I was struck by the optimism of the organization—I mean in their list of qualifications, that they should deliberately omit all mention of talent or musical inclinations. I confess that I see a danger there. For in a group, whether of singers or players, one unmusical person can hinder the progress of the rest, just as one lawless person can spoil the social life of a law-abiding community. Still, this is a matter for the staff of each district school. Enlightened and experienced teachers can tell just how helpful a person is going to be after a lesson or two. But for my part I would not have the heart to turn away from a choir some wonderfully keen villager who was all but tone deaf, or from an orchestra a zealous yokel who had no sense of "time". I think I should find some way of persuading him to act as librarian to make him feel that his talents lay in that direction.

Let us give a few details of the school in Norfolk, which is the Northern section of England's eastern province, and try to bring home to the reader the nature of the work. The subjects so far undertaken in this district are choral

singing, chamber music, orchestral playing, violin, viola, 'cello, double-bass, sight-reading, musical appreciation, rudiments, (such as ear-training, etc.) and country dancing.

Two scales of charges have been drawn up; the first covering the actual cost of tuition; the second is scaled at less than actual cost to meet the needs of communities which otherwise could not afford good tuition—"pioneer classes", these might be called. These latter are the more important part of the school, and it is for them and for the organizing work in connection with them, that appeals are made to the public for support. As for numbers in this Norfolk School, last year there were about 200 students attending sixteen classes in seven centres.

Norfolk Abounds in Folksongs

I write of this region in particular because it is the one I know most intimately. Norfolk is a difficult country to "work". Lonely roads, long distances and remote villages make the problem especially hard for the rural school workers. That the folk of this country have a musical tradition to draw upon is clear from the number of fine folksongs which have been collected there by Vaughan Williams, E. J. Moeran, the late Peter Warlock, and others. But the conditions of modern life, the films and the motor-bus and the general drift from the land to the towns are in conflict with traditional things. Also, the natural stubbornness of the Norfolk native, (in this he is akin to his opposites, the Dutch), makes him suspect anything in the shape of education. What was good enough for his father and grandfather is good enough for him. Unfortunately his memory does not go back far enough to recall

the things that his fathers of many generations ago considered good. At least, except in a few instances, here and there in the Broads country for example, can be found, say in a village inn, a native who will sing one of the old songs and sing it "good and true". (The broads are a number of small lakes linked by rivers and covering an area situated between Norwich and the coast, to the east and north-east.) In spite of local difficulties however, I hear from Miss Goodwin, the secretary, that the Norfolk Music School is progressing well.

The first Rural Music School to be established was in Hertfordshire about seven or eight years ago. This was the result of the work of Miss Mary Ibberson, who is looked upon and honored as the founder and inspirer of the whole movement throughout the country. More than thirty villages are served by the Hertfordshire school and the staff numbers about fifteen teachers. The fact that Hertfordshire is a home country and that distances from London are not great, reduces the problems there. But good progress has also been made in Wiltshire and Hampshire, and again in East Sussex. These three with the Hertfordshire and Norfolk schools, have gathered in 1700 students, of whom more than 1000 are studying instruments. These are drawn from every age, class and occupation. Little orchestras and choirs have been formed in many centres in these countries.

The special appeal now is for Associate Members, who will help forward the movement by giving subscriptions or by making gifts of instruments. The hope is that before long, every county will have its Rural Music School.

Hindemith Discusses His Teaching Theory

(Continued from page 31)

thing but their chosen field—composition. But to be this, a varied and full technique—a technique which can only be gained through experience, is absolutely necessary.

"It is my opinion that the standards of teaching composition have never been lower than they are at the present time. Part of the reason for this, I think, is the approach to this subject by teachers who are limited to standard textbooks in their material. Another reason is that the composer is not taught to accept the responsibility for his own music. Composers should be prepared to take their place on the concert stage in the performance of their works. And too, I believe in flexibility.

"As an illustration, a few years ago the Turkish government invited me to organize and arrange for a complete program of music education for the country. This entailed four years of hard work. It was my job to supply lists of music, names and types of instruments to be purchased, and every detail down to the most minute consideration. I also planned courses and suggested teachers for the courses. I was gratified at their acceptance of my suggestions and plans, and on my last visit to Turkey, suggested some further changes. These changes, I was told, could not be made, for my previous plans had now passed into the domain of public law and could be altered only after ponderous legislative action! I also arranged for the collection of hun-

dreds of Turkish folk songs for which purpose a recording expedition was instituted.

"I have a deep interest in educational projects and am particularly anxious that young composers receive thorough training in all aspects of music. To this end, I have established for my own teachings a system which I hope gives my pupils a wide experience from which to draw inspiration for their work as composers."

Eighteenth Century Music to Be Given in Williamsburg

WILLIAMSBURG, VA. April 20.—Two series of concerts under the auspices of Colonial Williamsburg Inc., are to be given in the Ballroom of the Governor's Palace during April. The first series will take place from April 20 to 23 inclusive, followed by a series from April 27 to 30. Ralph Kirkpatrick, harpsichordist, will conduct the ensemble, assisted by Lois Wann at the hautboy, Hildegard Donaldson and Lois Porter, violinists and Aaron Bodenhorn, 'cellist.

Federation of Music Clubs to Have World's Fair Information Bureau

A headquarters for World's Fair information has been established by the New York Federation of Music Clubs at 118 West 57th street. In its capacity as host to the thousands of musical pilgrims from federation ranks expected at the Fair, the New York Federation will maintain an information bureau to keep music club members informed of all events, musical and otherwise, at the New York World's Fair, and in Greater New York, during the Fair.

BERKSHIRE FESTIVAL LISTS ANNOUNCED

Programs to Include Nine Symphonies and Several Contemporary Works

STOCKBRIDGE, MASS., April 20.—Preliminary announcement of the works scheduled for the programs to be given by the Boston Symphony, Serge Koussevitzky conductor, at the sixth annual Berkshire Symphonic Festival in the first two weeks in August, includes nine symphonies and reflects something of Dr. Koussevitzky's catholicity of choice in program building. Chronologically, the list ranges from Bach's 'Brandenburg' Concerto, No. 3, to works by several contemporary composers—including one American.

One interesting novelty for Tanglewood, to be given in the first series of concerts, will be Prokofiev's 'Peter and the Wolf' with Richard Hale as narrator. This musical fairy tale was well received when played at several of the orchestra's winter concerts. Other contemporary works in the list are Walter Piston's 'Concerto for Orchestra' and two of the Sibelius symphonies.

This will be the second season in the Festival's music shed, built last year on the 200-acre estate overlooking Stockbridge Bowl. Public subscriptions from many parts of the country, reflecting interest in the proposal to establish a great Festival center in America, made the building possible. Nearly half of the 5,700 seats have already been

taken for the six concerts. This year for the first time all seats will be reserved.

Programs for the first series, Aug. 3 and 5, evenings, and Aug. 6, afternoon, will be made up from the following named works:

'Brandenburg' Concerto No. 3.....	Bach
Symphony No. 7.....	Beethoven
Symphony No. 1.....	Brahms
Symphony in E Flat.....	Mozart
'Concerto for Orchestra'.....	Piston
'Peter and the Wolf'.....	Prokofiev
'Scheherazade' Suite.....	Rimsky-Korsakoff
Symphony No. 5.....	Sibelius
Symphony No. 4.....	Tchaikovsky

For the second series, Aug. 10 and 12, evenings, and Aug. 13, afternoon, the programs will include:

Symphony No. 2.....	Beethoven
'L'Après-midi d'un Faune'.....	Debussy
Symphony.....	Haydn
'La Valse'.....	Ravel
'Pictures at an Exhibition'.....	Mussorgsky-Ravel
Symphony No. 4.....	Schumann
Symphony No. 2.....	Sibelius
'Thus Spake Zarathustra'.....	Strauss
'Le Sacre du Printemps'.....	Stravinsky
Overture to 'The Flying Dutchman'; Prelude to 'Lohengrin'; Prelude to 'Die Meistersinger'; 'Siegfried's Rhine Journey'.....	Wagner

'Israel Out of Egypt' Heard in Parkersburg

PARKERSBURG, WEST VA., April 20.—A festival chorus of 110 voices sang Kenneth E. Runkel's cantata, 'Israel Out of Egypt' on March 5 at St. Andrews Methodist Episcopal Church. The chorus was composed of choirs from the First Lutheran, Trinity Episcopal and St. Andrews churches. The soloists were Lillian Hancock Runkel, soprano; Don Henderson, baritone, and R. F. Ewing, tenor. Mrs. M. H. Hunt, organist, and two pianists and a tympanist assisted.